IN THIS ISSUE: **THE MYSTIC REALM (Chapter XIV, Conclusion) ... By Oscar H. Hawley**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, SEPTEMBER 2, 1933

Price 15 Cents

Photo © Elzin, N. Y.

ANNA FITZU

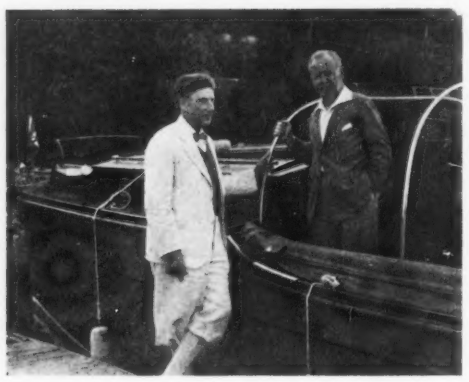
Will Appear on Tour As Soloist With Kryl's Symphonic Band

MARIA MÜLLER
the Rezia and Eurydice of the Salzburg Festival in the Mirabellgarten. (Photo by Letzer, Vienna.)

MR. and MRS. MORIZ ROSENTHAL during a recent stroll at a Riviera resort.

AMERICAN BARITONE "BREAKS RECORD" TO MAKE RECORD
While John Charles Thomas was in San Francisco recently to sing the leading role in the Annual Bohemian Club Grove play, he was summoned to the Victor Recording Laboratory in Hollywood to make records between rehearsals. With the Victor Dog as mascot, the baritone made the round trip in a Varney Speed Plane establishing a light record between the two California cities.

A FINAL REHEARSAL IN THE GARDEN AT THE MOZART FESTIVAL in Salzburg, with Director Clemens Krauss. Left to right, Adele Kern, Lothar Wallerstein, Mr. Krauss, Viorica Ursuleac, Eva Hadrabova and Franz Völker. (Photo by Setzer, Vienna.)



JOSEF LHEVINNE and JOSEF HOFMANN, his recent guest, at Seal Harbor, Me.

STELL ANDERSEN
spending a vacation in Vermont in the gardens of the Mohonk Lake resort.

SILVIO SCIONTI
(left) and Simone, the Italian sculptor, meet at the Italian pavilion at the Chicago World's Fair. Mr. Scionti is convincing Mr. Simone that his work, by which they are standing, is a fine piece of art.

SASCHA GORODNITZKI
and one of his master classes at the Juilliard Summer School. Students in this group represent thirteen states and Canada. Mr. Gorodnitzki left at the close of his classes (August 18) to join Josef Lhevinne in Maine. Mr. Gorodnitzki begins his fourth American concert tour as soloist with the orchestra at the Worcester Festival. (University Studios photo.)

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some special phase of the art.
790 Riverside Drive, N. Y. BRadhurst 2-3729
During August and September address communications to Mr. Calhoun, care of the Musical Courier, 113 West 57th St., New York.

MME.
REGINA A. DE SALES 01.
TEACHER OF SINGING
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

WAGER SWAYNE HARRIS
TEACHER OF SINGING
320 West 78th Street, New York
Telephone: SUsquehanna 7-6959

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR
211 Bedford Park Boulevard, New York
Telephone: SEdgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

YOUR LOCAL DEALER
is trying to serve you
WHEN YOU WANT ANYTHING IN MUSIC
ORDER THROUGH HIM

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
237 Elwood Avenue, Newark, N. J.
Telephone: PEnnsylvania 6-2634 and HUmboldt 1429

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, New York
Telephone: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

WINFIELD ABELL
Piano Instruction, Director of
SCHOOL FOR ADVANCEMENT IN MUSIC
Auditions Obtained by correspondence
Studios: Steinway Hall, 113 West 57th St., New York.

ANNA SARGENT SMITH
CHILD CULTURE THRU MUSIC
Studio 711 Steinway Hall, N. Y. CIrcle 7-2770

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST ORATORIO SOCIETY OF N. Y. — Address 52 West 84th St., New York

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER, Mus. Doc.
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

VLADO KOLITSCH
VIOLINIST
Studio: 54 West 74th St., New York City
Telephone: ENdicott 2-8322

CARLO KOHRSSEN
CONDUCTOR, TEACHER OF PIANO AND THEORY
SUMMER COURSES
526 W. 139th St., N. Y. Tel.: BRadhurst 2-3364

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
342 West 71st St., New York SUs. 7-9763

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-1588
Will Accept Advanced Violin Pupils

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

MILO MILORADOVICH
SOPRANO—TEACHING
Studio 102 W. 85th St., New York
Telephone SUsquehanna 7-3074

MILDRED JAMISON DASSETT
PIANIST AND TEACHER
Endorsed by Isidor Philipp
Studio: 522 Steinway Hall, N. Y. ALgonq. 4-0296

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

MME. SCHOEN-RÈNE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
TEACHER OF VOICE—PIANO
Vocal classes forming
Metropolitan Opera Studios, 1425 Broadway, N. Y.
42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

VOL. CVII—NO. 10
WHOLE NO. 2786

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 5, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $5.50.

FIFTY-FOURTH YEAR

RONALD MURAT
COMPOSER—VIOLINIST
200 West 108th St. New York
Tel. ACademy 2-5294

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Rea
243 So. Wabash Avenue, Chicago

GRACE PANVINI
LYRIC COLORATURA
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

SAMUEL MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38, New York City

DOROTHY **GREENE** *Soprano*
Pupils Accepted
CONCERT—ORATORIO—RECITAL
105 E. 15th Street, New York Tel. STuyvesant 9-4158

Florence Wessell
VOCAL STUDIO
50 East 77th St., New York City BUtterfield 8-4381

CARL A. KAMMERER
TEACHER OF VOICE, PIANO AND ORGAN
Studio: 713 Carnegie Hall, New York City

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

Sarah Peck MORE
SOPRANO AND TEACHER OF SINGING
New York Studio: 151 E. 37th St. Tel. Caledonia 5-7732
Hartford, Conn., Studio: (Wed. & Thurs.) 142 Whiting Lane

DANIEL MORALES
Spanish Baritone
CONCERT—OPERA—RADIO
1416 Steinway Hall, New York ACademy 2-1434

Buy From Your Local Dealer

MARGERY MAXWELL
SOPRANO
Pearson Hotel, Chicago, Ill. Tel. SUperior 8200

ROSE RICCIARDI
SOPRANO CONCERTS AND RECITALS
39 Vreeland Ave., Clifton, N. J.
Tel. COlumbus 5-1245 or Lambert 3-6339-W

ELEANOR STEELE
SOPRANO
4 East 72nd Street
New York City

HALL CLOVIS
TENOR
4 East 72nd Street
New York City

KIRK RIDGE
Professor of Piano
College of Fine Arts
Syracuse University, Syracuse, N. Y.

SONGS AND BALLADS
Correctly Interpreted—Preparatory to
RADIO AUDITIONS
MME. C. TROTIN Formerly with the Juilliard School
Studio: 411 W. 115th St., N. Y., Tel. UNiversity 4-3803

CELIA BRAEMS
Teacher of JULIA PETERS
Voice Building and Placing
49 East 78th St., New York BUtterfield 8-6612

MARGARET ROBERTS
SOPRANO
Address: 1417 Steinway Hall, New York City

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

SUSAN B. BOICE
SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: CIrcle 7-0187

NEW SONGS WITH UNUSUAL APPEAL
By the American Composer, JOHN WELSH
Dear Cecilia—Ah, Beloved!—It is September—Sweetheart of Long Ago (Waltz song)—Love in my Garden.
For medium voice, C to G.
At your Publishers, or 44 Court St., Brooklyn, N. Y.

JEAN CURRIE
SOPRANO
Concert—Opera—Radio
c/o Manhattan Musical Bureau, Carnegie Hall, N. Y. C.

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

GUSTAVE L. **BECKER** *Piano & Theory* INSTRUCTION
113 W. 57th St., N. Y.
Tel. CIrcle 7-9167

FLORENCE **KAISER** *Soprano*
SIEGFRIED **VOLLSTEDT** *Conductor-Pianist*
Chicago Conservatory, Kimball Bldg., Chicago

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

RUTH RAY
Violinist
509 So. Wabash Ave. Chicago
Tel. Harrison 5930

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

MME. CLAY-KÜZDÖ
SUMMER CLASS LESSONS IN VOICE AT GREATLY REDUCED PRICES
Free Auditions—Scholarships. Five Recent Years in Europe
21 West 95th Street, New York RIverside 9-0141

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

MARGUERITE STERLING
ACCOMPANIST—Exclusive pianist for Gertrude Arnold
NEW YORK SCHOOL OF MUSIC AND ARTS
310 W. 92nd St., New York SChuyler 4-4140

CAROLINE THOMAS
VIOLINIST
Concert Management GEORGE LEYDEN COLLEDGE 113 WEST 57 ST NEW YORK, N.Y.

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie B. Hall
610 Fine Arts Bldg., Chicago, Ill.

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel.: STuyvesant 9-6400

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

JOHN McCORMACK EDWIN SCHNEIDER Accompanist
Direction D. F. McSWEENEY
113 West 57th Street New York
Steinway Piano Used

Frances Ceh
SOPRANO—Specializing in costume recitals
Address: 1416 Steinway Hall, New York, N. Y.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
247 W. 72nd St., N. Y. Tel. TRa. 7-9465

OTTO WATRIN
— VOICE —
Teacher of ELISABETH RETHBERG
421 Fine Arts Bldg., Chicago Tel. Buck 5285

ARTHUR KRAFT
Concert — TENOR — Oratorio
President Columbia School of Music
Chicago, Ill.

RUTH SHAFFNER
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1750

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

CUTHRIGHT
TENOR
19 West 70th St., New York TRa. 7-6194

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: R. Toreto Telephone OLinville 5-0873

ENZO DELL'OREFICE
Coach of CARUSO
Voice—Repertoire—Grand Opera
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

ETTA HAMILTON MORRIS
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

IRMA SWIFT
TEACHER OF VOICE — COLORATURA SOPRANO
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

LEOPOLDO GUTIERREZ
Teacher of Singing
Specialist in Voice Building
320 East 42nd St., N. Y. C. MOhawk 4-8360

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Metropolitan Opera House Studio, 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
205 W. 57th St., New York Tel. CIrcle 7-5420

HELEN GLEASON
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Personal Representative: Bruno Zirato, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training.
Catalog describing all courses from Secretary
Carnegie Hall, New York City

MATHILDA McKINNEY
PIANIST
New York Madrigal Society, 817 Steinway Hall, N. Y.

ADOLPH PICK
VIOLIN PEDAGOGUE—CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord Hallie Stiles, Claire Alcee, etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

TOLLEFSEN TRIO
PIANO—VIOLIN—CELLO
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. Tel. STerling 3-3730

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y.
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NICOLA D'AMICO
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
212 East 14th St., N. Y. TOmpkins Sq. 6-7863

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

MARGUERITE **POTTER**
Contralto—Teacher of Voice
Apply Secretary, 817 Steinway Hall, New York

Another Free Music Course for Music Teachers
Featuring Material — Pedagogy — Demonstration Lessons
Tuesdays, Oct. 3 to Nov. 1, 1933
EFFA ELLIS PERFIELD
103 East 86th St. New York City

LOLITA CABRERA **GAINSBORG**
COMPOSERS—PIANIST—INSTRUCTOR
Available for Lecture Recitals
— STUDIO —
9 WEST 16th ST. NEW YORK CITY
Phone SCh. 4-0728

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President* Princeton, N. J.

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, Dean OSCAR WAGNER, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Music Education.
Catalog sent on request
120 Claremont Avenue New York City

NRA MEMBER U.S. WE DO OUR PART

Vol. CVII, No. 10
Whole No. 2786

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

Copyright, 1933, by The Musical Courier Co., Inc.

New York, Saturday,
September 2, 1933

Bayreuth Opening Cycle Ends In Mediocre Götterdämmerung

Individual Hit by Frida Leider—Chorus a Notable Feature—New Staging of Final Scene Abandoned—Nazis, Traveling on Free Tickets, and School Children Fill Gaps in Auditorium

By HERBERT F. PEYSER

BAYREUTH.—If the Bayreuth Götterdämmerung was less sleepy than the preceding Siegfried, the circumstance was due primarily to the fact that no Götterdämmerung can ever be wholly dull. Richard Wagner took care of that. At the same time it was very far from the kind of performance one has the right to expect of Bayreuth.

Some of the singing was quite the worst I heard during my ten days' dalliance in this corner of the world, and made the first act an aural martyrdom, while the tempi administered by the priceless Karl Elmendorff caused the act to last an appreciable number of minutes more than it should have. Barring Emanuel List, whose Hagen I have rarely seen bettered, most of the artists seemed all evening long a good deal the worse for cumulative fatigue and broiling weather (the heat in the almost unventilated Festspielhaus was ghastly). Such handicaps can be triumphed over only when a master sits at the orchestral helm and communicates to every element of the performance an energizing inspiration.

The principal singers were Frida Leider, Sigrid Onegin, Käthe Haidersbach, Max Lorenz, Emanuel List, Herbert Janssen and Robert Burg. To the best of my recollection I neglected in my previous letter to say anything about Herr Burg's Alberich. Possibly I ought to refrain from mentioning it now, but I consider it something of a feat to endure for three mortal evenings (and then to emerge with unimpaired hearing) an Alberich beside whose furibond bellowings the emanations from the well-known Bull of Bashan must have been as the cooings of a sucking dove.

Mme. Onegin, doing double duty, sang nobly as the First Norn and rather less well in the tragic appeal of Waltraute. Frida Leider is always Frida Leider, but she had to fight an unequal five hour battle against weariness and a murderous temperature. Max Lorenz has not yet sung Siegfried often enough to have developed his impersonation to the point of ripeness, and he affected, both in this and in the preceding drama, a makeup which caused him to resemble a young, platinum-blond George Washington rather than the dragon slayer of one's imagination.

A Chorus that Thrills

The chorus was a notable feature of the performance. It always is, at a Bayreuth Götterdämmerung. It sings the ensemble of the vassals thrillingly—yes, it actually sings with clarity, and real beauty of tone, as well as with a well-rounded certainty of pitch where practically every other chorus in the world generally shouts this music. It achieves genuine choral *bel canto* in addition to genuine acting and choreography.

I always find myself wondering why in other opera houses the Gibichung vassals cannot enter in response to Hagen's rough summons as they do at the Festspielhaus. Everywhere else they rush in all at once, just like the members of the chorus in Trovatore, Carmen, Lucia or Faust. At Bayreuth they tumble in fro mvarious points of the compass either singly or in little knots of fours and fives—exactly as Wagner has prescribed. Surely this is not so difficult a feat of stage direction that it could not be imitated elsewhere. It adds greatly to the dramatic realism of the scene. I cannot say that I cared particularly for the way the vassals were clad and armed. Each was togged out like a mediæval warrior, whereas Wagner intended his clansmen as prehistoric Berserkers, clad in skins and armed not with the flashing broadswords and gleaming spears of knighthood but with war-like implements of the ages of stone and bronze.

Rhinemaiden Scene Crude

I cared for the new scenery of Emil Praetorius (which enlisted, I understand, the admiration of Lucrezia Bori and Paul Cravath) as little as I did in the other Ring operas. The Gibichung hall passed muster, without, to my thinking, equalling earlier models. And, according to the German conception of the past couple of decades, the second act suggested a Siberian waste rather than a Rhineland vicinity. The Rhinemaiden scene was quite, quite terrible in the crudest kind of chromo-lithograph fashion.

To add the indispensable touch of novelty, everything was placed the other way about. Siegfried and the huntsmen enter and depart from a rocky defile on the left side of the stage instead of on the right. Now I have not the slightest objection in principle to their entering from the left rather than from the right. I shall not even mind if they descended from the fly-galleries, provided that some purpose of the drama is thereby served. But I fail to see how in this instance it was—any more than I see the gain made by having Siegfried and Grane arrive at the Gibichung hall from the right instead of from the left (particularly when Gunther and Gutrune sit facing from right to left and have consequently to look over their shoulders to catch their first intimation of the new arrival). However, the gathering of the mists and the transformation during the funeral music are very well effected.

Final Scene a Fiasco

The final scene as arranged by Herr Praetorius had to be discarded for technical reasons, and the thing substituted uttered scarcely a whisper of what Wagner intended. After an unconscionable wait, a splitting sound was heard and a couple of wooden columns fell to the stage (the chorus having previously made good its retreat to the safety of the dressing rooms) with a thump that quite drowned out the music. Then there was Cimmerian darkness; and when light returned, yards upon yards of blue cloth (obviously the Rhine) flapped up and down to the very footlights till the curtain fell. Instead of the burning Walhalla I made out something dimly resembling a Newfoundland iceberg. I heard Hagen shout *"Zurück vom Ringe,"* but never a ring and never a Rhinemaiden did I see. All in all, I take it that the old order perished by flood rather than by incineration.

Next year's Bayreuth festival is, I hear, to have the same program as this summer's. But I, for one, hope that Wahnfried will have found a means of enticing a couple of better conductors into the fold (they say that Furtwängler is really dying to return, and heaven knows, they need him!) And for the greater glory of almighty Wagner, I hope the atmosphere of politics, which this time befouled everything, will be forever banished from the "sacred hill." If it is not, I foresee that the Nazi government will have a further opportunity to distribute tickets gratis and to arrange for free railway fares in order that school children may fill up the spaces left gaping by disgusted music lovers from beyond the confines of the Third Reich.

Welsh National Eisteddfod Establishes New Standards

Festival of 1933 Rouses Striking Enthusiasm—Distressed Mining Town Wins First Choral Prize—Delius' Mass of Life Sung Remarkably by Amateurs—Wagner Admitted to Eisteddfod

By H. S. GORDON

WREXHAM, WALES.—The last sounds of music and cheering have died away in the great Pavilion after a week of intense activity, brilliant music-making, keen competition and sensational excitement. Wrexham's fourth National Eisteddfod will long be remembered for the new standards it has set up, as surely as its third, in 1912, is recalled for attacks by militant suffragettes on Mr. Lloyd George. The sun has shone daily on this scene. Under its smile, hundreds of friendships have been renewed, and goodness only knows how many thousands of barrels of beer have been consumed!

I have spoken in my headline of new standards set up, and they will be found in every part of the week's program. Let us take first the evening concerts. The first was a complete innovation—a production of a Welsh version of the German variant of the English miracle play, Everyman. Ten thousand people packed the Pavilion for this show, and so many thousands were turned away that there will be a repeat performance after the festival. On Tuesday a choir of one thousand children sang the songs and hymns of Wales, danced the dances of their beloved homeland and received rapturously other Celtic dancers from Ireland and Scotland. Wednesday evening's performance of Handel's Samson was not an innovation, but Thursday's Wagner concert—amazing though it may appear, since Wagner programs have long been such a great draw in England—was the first Wagner concert at an Eisteddfod in Wales.

On Friday came the greatest adventure of all—a performance of Delius's Mass of Life, sung by amateurs. This was something so new in style and idiom to Wales, so frantically difficult for singers accustomed to the old oratorios, that the best we hoped for at the critics' table was that the choir would not break down and the audience would not stampede.

Well, we shall have to revise our estimate of Wales. This daring gamble came off triumphantly, and Dr. Hopkins Evans of Liverpool, who prepared and conducted the performance, moved himself right up into the first place amongst Welsh conductors. Roy Henderson, who has always sung the important baritone solo part whenever this work has been sung in England since the war, was again a tower of strength; but let us keep the spotlight where it belongs, on Hopkins Evans, the hero of a very great occasion.

Mining Community Wins New Victory

Now let me salute Ystalyfera, for which I shall claim a world record. This poverty-stricken South Wales community of about five thousand souls pulled off not only the first prize in the chief choral competition with a magnificent choir of 200 singers, but also won the first and second prizes in the brass band contest. The choir left home at five o'clock in the morning, sang like angels in the afternoon, and got back home at three o'clock the next morning. That is the spirit of Wales, despite more years of desperate depression than America has known months.

(*Continued on page* 16)

London Promenade Concerts Begin

LONDON—The first night of the Queen's Hall Promenade Concerts is surely one of the interesting events in Europe. The opening performance this year was greeted by an immense audience. Long before the time of starting there was not a seat or an inch of standing room to be bought. The arrival of leading members of the B. B. C. orchestra was greeted by the usual applause, swelling to enthusiastic shouts when Sir Henry Wood appeared.

The program was designed to appeal to a variety of tastes, and a few items of real distinction were included. Opening with Ravel's Daphnis and Chloe and followed by Debussy's Prélude à l'Après-Midi d'un Faune, the first night had a predominantly French character.

Antonio Brosa gave a magnificent performance of the Lalo Symphonie Espagnole, and other eminent soloists included Dora Labette, Harold Williams and Marcel Dupré, whose brilliant playing in Handel's D minor organ concerto captivated the audience. The program concluded with the Tannhäuser overture and Elgar's Pomp and Circumstance. M. M.

Martinelli Sings in His Native Town

MONTAGNANA, ITALY.—For the first time in twenty years, Giovanni Martinelli sang in his native town of Montagnana recently, giving a gala moonlight performance here before an audience of 20,000. The following day he flew to Viareggio to sing in Verdi's Masked Ball. Martinelli will arrive in New York early in October for his trans-continental concert tour and appearances with the San Francisco Opera Company, the latter beginning November 3. He begins his twenty-first season at the Metropolitan Opera House on December 26. R. P.

Flesch for Amsterdam Conservatory

AMSTERDAM.—Prof. Carl Flesch, German violinist and teacher, another prominent musician affected by the Nazi anti-Jewish policy, has been appointed to the faculty at the Amsterdam Conservatory of Music. Prof. Flesch's former connections include affiliation with the Curtis Institute in Philadelphia and the Berlin Academy of Music. D.

German Season Is Inaugurated At Buenos Aires Colon Opera

President Attends Opening Wagnerian Memorial Concert—Fritz Busch Conducts—Melchior Sings Tristan—La Argentina Reappears After Fifteen Years' Absence

By J. M. WHITE

BUENOS AIRES.—The municipal government of Buenos Aires presented a Wagner Memorial concert on August 7, which was also the inauguration of the German opera season. The audience filled the auditorium, and included President Justo in the presidential box, the German Ambassador and many persons prominent in social and musical circles here.

The Tannhäuser overture opened the program, marking a triumph for Fritz Busch in his first appearance as conductor before an Argentine audience. Following this the city's mayor, Dr. Mariano de Vedia y Mitre, addressed the audience and gave an interesting talk on Wagner and his works. The musical program was then resumed, with Mr. Busch conducting a masterly performance of the overture to Rienzi. Other numbers were the Forest Scene from Siegfried, Siegfried's Rhine Journey from Götterdämmerung and the duet from the first act of Die Walküre, sung in highly effective style by Lauritz Melchior and Anny Konetzni. The audience applauded warmly.

Die Meistersinger Opens Series

The next day the German series began with a performance of Die Meistersinger. The cast included Editha Fleischer, Kerstin Thorborg, Walter Grossman, Herman Wiedemann, August Seider, Karl Lauffkoetter and H. Schwebbs. Fritz Busch's reading of this opera was a dramatic and excellently conceived version, the orchestra responded meticulously and the singers never had to force their voices. The stage mountings were the rich decorations that Hoffmüller painted for the theatre in 1931, the chorus under the direction of Carl Ebert and Terragnolo gave a splendid account of themselves.

Grossman, taking the rôle of Hans Sachs at short notice owing to the indisposition of Michael Bohnen, brought dignity and full quality of voice to the part. Miss Fleischer was a delicate and graceful Eva; Seider sang Walter with good effect; Lauffkoeter was excellent as David. Miss Thorborg's Magdalena was one of the most adept impersonations of the performance. Wiedemann and Schwebbs gave interest to their parts. The audience recalled conductors and singers endlessly.

Tristan and Isolde with Melchior

The season's first presentation of Tristan and Isolde was given with Lauritz Melchior and Anny Konetzni in the title rôles. Melchior's Tristan is a superb characterization, and the tenor gave freely of his virile voice and impressive acting. Miss Konetzni as Isolde displayed the full beauty of her voice, clear, rich and replete with dramatic power. Michael Bohnen, making his first Argentine appearance, was admirable as King Mark. Walter Grossman and Kerstin Thorborg scored as Kurwenal and Brangaene. Mr. Busch conducted with authority and musicianship.

On August 18, Fidelio was performed, with Mme. Konetzni in the title rôle.

La Argentina Reappears

August 12 was made memorable by the reappearance here of La Argentina, after an absence of fifteen years. The opera house was sold out and the artist had a triumphal reception in her first "dance concert," as she called it. The audience was so enthusiastic that at the end of the performance La Argentina was obliged to address the public from the stage, which brought her another ovation.

THE MYSTIC REALM

Chapter XIV, This Thing Called Music

(Seventeenth Installment—Conclusion)

By OSCAR HATCH HAWLEY

DIE MEISTERSINGER VON NÜRNBERG,
VORSPIEL .....WAGNER
SYMPHONY NO. 6 IN B MINOR
(PATHÉTIQUE) .....TSCHAIKOWSKY
Adagio-allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale-adagio lamentoso

INTERMISSION

THE FOUNTAINS OF ROME.....RESPIGHI
The Fountain of Valle Giulia at Dawn
The Triton Fountain in the Morning
The Fountain of Trevi at Mid-day
The Villa Medici Fountain at Sunset

TONE POEM, EIN HELDENLEBEN,
OPUS 40 .....STRAUSS
The Hero
The Hero's Adversaries
The Hero's Companion
The Hero's Battlefield
The Hero's Mission of Peace
The Hero's Escape from the World—Conclusion

GALA night! The concert is on and thousands of people are thronging through the foyer of Symphony Hall, hurrying to their seats for the sounding of the first notes of the opening number. They may have heard the prelude to Die Meistersinger a hundred times before. But that would be only added reason for their eagerness not to miss one of its opulent chords, one of its exquisite melodies; for new beauties, new charms, are discovered with each rehearing of a masterpiece, and no one is more aware of this than devoted concert-goers.

As the conductor steps upon the stage there is a burst of applause, followed immediately by a cathedral hush, for he has raised his baton as signal that the fanfare is about to burst in thrilling chorus from reeds and brass to be quickly augmented by string choir and battery. An intensity of emotional suppression pervades the hall, an expectancy of tense drama about to be unfolded; then comes the sudden relaxation of happy fulfillment, for the master has moved his hand and lush tones come welling up from the orchestra.

That is only the beginning of two hours of transport for those who have had the good fortune to be present. Two hours of strolling in Elysian fields with the great poets of the world of sound. Two hours of mental and spiritual exaltation on the heights of Olympus. And when it is over, a mind and heart filled with rejoicing at being alive, and living in a world of such beauty and kindliness.

PERENNIAL APPEAL OF MUSIC

Why has there been a concert and why have people attended it? What is there in this evanescent thing called music to cause people to leave all other pursuits in order to be present at the playing of some work by a new and unknown composer or at the presentation of some old and loved symphony or overture?

To go further and get to the very essence of the matter: What is music? Why is it? What is its purpose? Whence and whither? And all the other questions that come crowding for answer when a speculative theme is mentioned.

It is not with any conviction that these questions can be answered that this chapter is undertaken, for the writer knows only too well that the insatiable curiosity of man will ever send him questing the unknowable, plumbing the unfathomable and examining the inscrutable. Cosmic riddles have always formed the most fascinating field of conjectural activity (the more obscure the problem, the more irresistible the pursuit) and music is undoubtedly one of the cosmic riddles. But, even though music is a will-of-the-wisp that has held man in futile pursuit since the dawn of history, it may be possible to unravel some of its tangles. There are clews here and there which help one to an understanding of some of the many questions which always come crowding into the mind when theories are advanced as explanations of this, that or the other thing; and some of these clews will be recorded for the benefit of inquirers.

WIDE RANGE OF EXPRESSION

We may not be able to define music, but we know as a fact that it does exist and probably always has existed, not only here but in every land and in every clime. Sometimes it is called melody, sometimes rhythm, sometimes both. Sometimes it is ordered chord progression of swelling sound. Sometimes it is a Liszt tone poem with all its sensuous color and warmth, sometimes a Brahms symphony with its majesty of eternal truth. Sometimes it is found in the froth of a Gershwin rhapsody, and sometimes in the impressive grandeur of a Bach fugue.

Music may be a poem by Shelley, a Watteau landscape or a tragedy of Sophocles. But whatever we name it and however it appears, music is, first and last, drama in sound. It is not necessary that it be composed to a program, it need have no connection with the written word. The sixth symphony of Tschaikowsky is as eloquent of tragedy as the King Lear of Shakespeare. Till Eulenspiegel of Strauss is as true comedy as The Rivals of Sheridan. Moreover, music is a dominant force in life, a means for emotional expression so potent that it overshadows all other arts; yet it is the least cultivated of the esthetic sciences.

Most people enjoy music, yet do not know why. They would like to know more about it, but they fear its cabalistic symbols, its recondite terminology, and they have a hesitancy about asking for help. For this the musicians have only themselves to blame, for they have thrown about their art the cloak of mystery, the superstition of the occult, that it is an open book only to the initiates who are seventh sons of seventh sons—when they know only too well that the very little mystery in this art vanishes like shadows before the noonday sun when the light of simple explanation is thrown on the fancied darkness.

SATISFACTIONS OF THE CREATOR

No one knows precisely why music is composed. Why Brahms, for instance, spent practically all his life a hermit, toiling incessantly that he might leave immortal works to posterity. Why Paderewski spent hours a day, years on end, in practicing on the piano that he might recreate the music of others and give it to the world. Why the thousands of unheard and unknown composers spend their lives putting on paper notes that will never be transmuted into song.

That is a closed chapter of psychology, but this we do know:

There is a desire in the breasts of many people to be heard. They are inarticulate in the medium of the written or spoken word, their ideas can not, perhaps, be put into language. But they feel that they have something to say and the only means of saying it is through sound. Just what they mean may be uncertain also, but they have spoken; be they composers or artists, their minds and souls are relieved.

It may be that a sense of beauty, a feeling for sensuous charm, a desire for the expression of the drama of life, are some of the influences which send people to concert halls, some of the motives which actuate composers in their delineation of the unseen drama, some of the incentives that impel artists to exhausting labor in order that they may convey to the world the inspired utterances of prophets in sound—messages as profound to individual listeners as the sermon on the mount or the laws of Moses.

THE POWER OF TONAL DRAMA

That this should be so is in the very nature of things. The unreality of drama is tremendously enhanced when it is of sound only, when the play is the emotional reaction to tone, that ephemeral, ever changing and unfolding mental and spiritual picture which can not be transcribed in words nor transferred to canvas. That it is only sound does not alter the fact of its existence—for the drama is there, ever present, and may be interpreted or not (according to the mood of the hearer). And drama is the essence of life.

The interpretation and appreciation of music, then, may start—in fact it must start—with the premise that all music is dramatic and must be translated in terms of the play, that the drama is unknown and the players unseen—save in the imagination of the listener who gives them life on his spiritual stage, perhaps on some far distant world, not even in our star-strewn sky.

If you ask a concert-goer why he has attended a concert, you are very apt to get an evasive response or a very general reply. You will never get the answer: "I attend concerts because I appreciate music," or words which would mean that. The person who appreciates music is as reticent about discussing his reactions in this matter as he would be about discussing his religion or his love.

And so to the great question: "What do you get out of music?" one never gets an answer which by any stretch of the imagination can be considered as more than the most superficial excuse (or perhaps apology would be the better word) for being present at a gathering of individuals whose sole purpose (though they may not know it) is the enrichment of their inner lives through something so intangible as sound.

The probability is that the great majority of concert-goers never even debate with themselves their reasons for attending concerts. They like music, they enjoy mingling with others who like music, and that is sufficient reason for their interest. They are neither missionaries nor propagandists in art, and they seek neither converts nor disciples. They do not aim at the betterment of society and civilization, yet they know instinctively that society and civilization are dependent upon art for expression and for advancement.

GOLD V. BRASS

But there are many people of an inquiring mind who want to know the difference between the jazz orchestra and the symphony orchestra, grand opera and musical comedy, the dance tune and the tone poem, popular music and classical music, and why there is a difference. They have been told that the fugues of Bach are the most noble of all music, that the tunes of Berlin are trashy and cheap; that the symphonies of Brahms are inspiring and exalting, while certain foxtrots are demoralizing and debasing. They want to know the reason why—if there is a reason.

That there is a difference and a reason no one who has gone into music very extensively will deny, but to put the difference and the reason into concrete form in the way of analysis has thus far defied the best minds applied to the problem. Just after they have finished an intensive study of the melodies of Beethoven, Schumann, Wagner, Bruch, and other great singers showing that "the half step at this point, the turning of the melodic line at that point, the rhythmic patterns formulated at the start, point the way to the writing of great music," along comes a Stephen Foster with an Old Black Joe, or an Ethelbert Nevin with a Rosary, and upset all their finely formulated rules by breaking all of them.

And that is as it should be, for in art there can be no rules. There is no known procedure which, if followed, will insure success. In addition, it is quite within the realm of possibilities that all people can not appreciate a Brahms symphony, for instance, no matter how much time, thought and effort they may put on the subject. Appreciation of music, or any phase of art, is not an absolute quantity and can not be measured. It is a matter of growth and some people have not the aptitude for growth. They may understand and appreciate a Mendelssohn song without words or a Nevin lyric and such compositions may mean as much in their lives as does the Brahms symphony or the Respighi suite in the lives of their more erudite and understanding brothers.

DIFFERENCES IN RESPONSE

But we differ from one another so much in the range, depth and sensitiveness of our response to music that it is not possible to define with any degree of exactness the limits of appreciation. Every one must know that even in the humblest mind there are day by day changes and a more and more inclusive understanding, but where they begin and where they end—these are and always will be unfathomable mysteries, for no one is able to understand or fathom the mind of another. One thing, however, can be asserted with positiveness and that is that a great love for music is the strongest element in its understanding and appreciation. Furthermore, appreciation is governed entirely by the quality of the mind, and it is the tragedy of some minds that they have not the capacity for the highest development.

Why are there so many trades and professions in the world? Why is one man a senate clerk while his brother is a world-renowned statesman? One man a puddler in a steel plant and his brother president of the company? One woman a clerk in a Woolworth store while her sister is a world-renowned novelist? Another woman a sweet singer in the village church choir and her sister the world-acclaimed artist of a thousand stages?

It is not altogether a matter of brain power nor of brain quality. These are, perhaps, the greatest factors in the determining cause, but this determining cause is made up of many and diverse elements in different people and no general analysis gives satisfactory conclusions.

DESTINY AND CIRCUMSTANCE

Oftentimes a man is not a butcher by preference but by circumstance, and sometimes a man has attained prominence, not by reason of superior qualities of mind and heart, but by predetermined and inevitable destiny, which singled him out a million years before he was born as the instrument of execution in the project with which he is associated. The hesitant and timorous graduate just matriculated into the sordid halls of commerce is in need of a job. He may have graduated in chemistry, but finds himself obliged to work at a soda fountain. The fact that he is anxious to enter his chosen field does not make a job for him. If he is to live by the sweat of his brow, it may be necessary for him to take the work offered. He drifts from soda clerk to collar salesman and for twenty years continues to seek employment as a chemist but without success. He, then, is not the moulder of his own life and has had no hand in the shaping of his destiny but, like the great uncharted millions, has been a puppet of fate—an objector to his rôle, whose futile kicks against the pricks has tended only to confirm his suspicion that the favored few are in the good graces of the gods.

Berlioz studied medicine and was poorly equipped technically in music, yet he became one of the most powerful influences in the music of his day and even yet is considered more or less the father of program music and modern music.

Schumann was educated in the law, but he became one of the great leaders of the romantic school of music. Schubert was for a time a school teacher, but he composed immortal music. Tschaikowsky was a graduate of a law school, but, not caring for law, became a clerk in a government office. It was only by chance that he became one of the great composers of Russia—urged to that end by Rubinstein and supported in the endeavor for several years by Madame von Meck. Rimsky-Korsakoff was a naval officer, but found the career of a musician more fascinating. The great composer Borodin was a physician and founded a medical college. He was one of the foremost exponents of the neo-Russian school of music, yet he never wholly gave up the practice of medicine for that of music.

And these are only a few of the eminent names in music, snatched from other professions or trades, to become leaders in the world of art. Did they know they were destined for a career in music when they followed the courses of their various other professions? Would they have spent the time preparing for law, medicine, the navy, if they had known the course their lives would ultimately take? Would the world be richer if these men had started their careers in colleges of music instead of colleges of liberal arts? Questions to remain forever unanswered, of course, because what might have happened in the event that something else had happened is in the realm of the unknowable.

THE RÔLE OF IMAGINATION

But this is a digression from the main theme—that all appreciation must start with sensory response and that the greatest necessity for appreciation is a great love for music. Whence comes this love, this insatiable desire, this anguished longing that is only appeased by song—voice, violin, piano, organ or orchestra? Why is it an almost universal feeling, taken heed of by educators, business men, prophets and priests, yet so intangible and indefinite that only the few are willing to pay money for its solace?

It has been said that if one does not believe in fairies he can not learn to appreciate music—which means that imagination is a vital factor in the scheme of life. Most

(*Continued on page 17*)

IN NEXT WEEK'S ISSUE

THE MODERN HARPSICHORD

By MARGUERITE ROESGEN-CHAMPION

Robin Hood Dell Concerts Led by Smallens and Barlow

Barbara Maurel and Edna Phillips Appear as Soloists

PHILADELPHIA.—On August 16 and 17 Doris Humphrey, Charles Weidman and their dance groups were welcomed to Robin Hood Dell, after an absence of two years. They presented several novelties, along with more familiar works. The novelties were Miss Humphrey's arrangement of Albert Roussel's suite in F; two numbers by Mr. Weidman, Farandole from Bizet's Arlésienne suite and Satan's Li'l Lamb (created for the revue Americana) and The Shakers, a bizarre conception, with the use of two voices, an accordion and a drum. The dance program closed with a presentation of Ravel's La Valse. The remainder of the program included Handel's Water Music and Mozart's Jupiter Symphony, given interesting readings by Alexander Smallens, who also conducted the orchestra for the dances.

HOWARD BARLOW CONDUCTS

On August 18 a new guest conductor, Howard Barlow, was cordially welcomed by the Dell audience. The program opened with Gluck's Iphigenia in Aulis overture followed by Mendelssohn's Italian Symphony and Prelude and Persian Dance from Moussorgsky's Khovantschina. These all fared well in Mr. Barlow's hands, and were endowed with very definite, but at times extreme *tempi*. The remainder of the program was made up of Smetana's On the Banks of the Moldau, Prelude to Act III of Lohengrin, prelude to Act III of Die Meistersinger and the overture to Rienzi. The audience was enthusiastic and recalled Mr. Barlow several times.

With Mr. Barlow again conducting a well balanced program was given on Saturday evening, opening with Schubert's symphony No. 7 in C. Mr. Barlow gave a stimulating reading of the symphony. The other numbers were the prelude to Borodin's Prince Igor and Rimsky-Korsakoff's Russian Easter, which was given a brilliant and spirited reading and received heartily by the audience. Barbara Maurel was the soloist and sang Amour Viens Aider from Saint-Saëns' Samson and Delila and the Habanera from Carmen. Both were well sung and Miss Maurel was recalled half a dozen times.

WOMAN HARPIST APPLAUDED

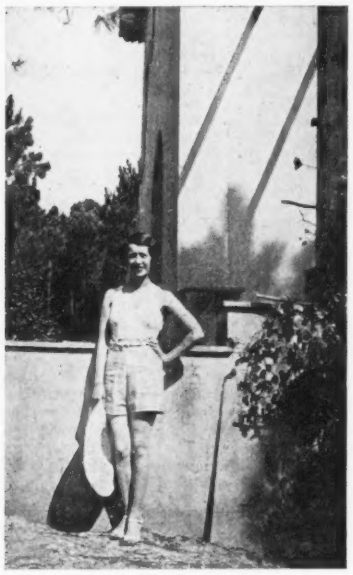
Due to illness, Mr. Barlow was unable to conduct the Sunday evening concert and at the last minute Alexander Smallens took the baton. The change of conductors made only one alteration in the program, Mr. Smallens substituting the prelude and Liebestod from Tristan and Isolde in the place of three dances from Smetana's Bartered Bride. The program opened with Berlioz' Roman Carnival overture, followed by Goldmark's Rustic Wedding Symphony. The soloist was Edna Phillips, harpist, the only woman member of the orchestra, who played Ravel's Introduction and Allegro for harp and small orchestra. Miss Phillips showed a facile technic, as well as depth and poetry in her interpretation, and won prolonged applause. The program closed with Mr. Barlow's orchestration of Rubinstein's Romance, MacDowell's To a Wild Rose, Schubert's Moment Musical and Tschaikowsky's March Slave.

M. M. C.

Lily Pons' Summer Activities

The first summer which Lily Pons has spent on the Continent since she came into prominence has proved a memorable one for the coloratura soprano.

Going to France directly from New York, Miss Pons made her Paris début, which took place at the end of May when she sang with orchestra under Pierre Monteux in a benefit for the War Veterans. After this she traveled south to Italy, where on June 11 and 13 she sang at Rome for the benefit of the Fascisti at the invitation of Mussolini. Some of her confreres at the Metropolitan Opera were present on this occasion, among them Rosa Ponselle, Vincenzo Bellezza, Giuseppe de Luca and Ezio Pinza. Mr. Bellezza was responsible for the preparations of the concerts, while Pinza and de Luca participated in the programs.



LILY PONS
on vacation at Beauvallon, France.

Miss Pons' stay in Rome also included a visit with Mussolini. Her audience with the Premier took place in the Dictator's private work room. The two had a friendly chat of twenty-five minutes, during which Mussolini inquired about the soprano's family, her career and general interests, and finally obtained a promise from Miss Pons that her next trip to Rome would be made with her accompanist so as to afford him a private concert. Miss Pons is now the possessor of a large photograph inscribed: "To Lily Pons, cordially, B. Mussolini."

A visit with friends in the Black Forest afforded Miss Pons opportunity for rest. The only excitement which ruffled the rural calm was an escapade of the soprano's jaguar, Ito, which disappeared for three days. The entire village searched for the animal, but it was his mistress who found him.

LILY PONS AND ROSA PONSELLE
visit the Governor of Rome at the Campidoglio, when Miss Pons sang for the benefit of the Fascisti.

At present Miss Pons is spending further vacation time at Beauvallon, France, where she has rented a villa with her mother and sisters. She sails for the United States on September 27, but prior to that she will travel to Turin, where with Tullio Serafin she will work on the score of Linda di Chamounix, in preparation for its restoration at the Metropolitan this season.

American Première of Tschaikowsky Opera

Tschaikowsky's opera Iolanthe will have its first American performance in the Garden Theatre of the Sleepy Hollow Country Club, Tarrytown, N. Y., on September 10, or, in case of rain, September 17. The cast will include Lola Monti-Gorsey, Ivan Ivantzoff, Stefan Kozakevich, Max Panteleieff, Vasily Romakoff and Rhys Morgan. Eugene Plotnikoff will conduct.

The bill will also include two scenes from Moussorgsky's Boris Godounoff, with Margaret Matzenauer and Mr. Ivantzoff. The proceeds go to the Musicians Emergency Fund.

Concerts for Madison Square Garden

Madison Square Garden, New York, is to be the scene of a series of three popular priced concerts on September 8, 9 and 10, according to an announcement made by Col. John Reed Kilpatrick, the new president of its ownership corporation. On all three evenings the Metropolitan Opera House orchestra will be heard. The first concert night is Opera Night, with John Charles Thomas, as guest soloist, and the Metropolitan Opera Chorus. Cesare Sodero, orchestral and opera conductor and former musical director of the National Broadcasting Company, will be the guest conductor for the evening.

The second concert will feature the music of Victor Herbert, with Harold Sanford, as guest conductor. Mr. Sanford is the conductor of the National Broadcasting Light Opera Company. Several soloists from the radio and light opera fields will appear.

The third event is Paul Whiteman Night. The orchestra leader will direct his own orchestra, augmented by the Metropolitan Opera House Orchestra, in a program of popular American music. If these three concerts prove successful, Colonel Kilpatrick stated that other musical features at popular prices would be held in Madison Square Garden.

Fort Worth Inaugurates Outdoor Opera

3,000 Attend First Performance—Event a Financial Success

FORT WORTH, TEX.—Opera under the stars received its first trial and the confirmation of public approval when local principals, chorus and orchestra gave two performances of Victor Herbert's Naughty Marietta in the stadium of Texas Christian University.

The venture was undertaken by the Little Theatre organization of the city as a means of offering stage entertainment suitable to the summer months, an idea which suggested the out-of-doors and, further, a musical production instead of the spoken drama.

It has been known since Charles Wakefield Cadman conducted his Sunset Trail here two summers ago that this stadium possesses exceptional acoustic properties, so that without amplifying apparatus the performances were adequately heard. An audience of 3,000 persons was present each night, with every evidence of interest and promise of future support.

The four singing principals were Madeira Manchester as Marietta, Flora Laney as Adah, John Brigham as Captain Dick and Walter Vassar as Etienne, a quartet more than adequate vocally and dramatically.

The chorus was drilled by Walter Vassar, who is here for the summer after five years at the Curtis Institute. Hyman Maurice, musical director at the Worth Theatre, conducted the orchestra, recruited mainly from the Forth Worth Symphony.

The success of the enterprise was due in large measure to the enthusiasm of the chorus, who worked four or five nights a week all summer, and the civic spirit of the Little Theatre people. A neat surplus in cash and the confidence of success have led to the formation of a permanent organization for summer opera, of which Charles Moore, the Silas of this year's show, is president.

E. C. W.

Music Mentor League Formed

The formation of the Music Mentor League for amateur musicians and non-professional music lovers, has been announced by Marie Damrosch, the managing director. Membership in the league will comprise only amateur musicians and music lovers who have been accepted by the committee on admissions. A selected faculty is soon to be announced and, at first, tuition will be given at the instructor's studio. Beside study, the league will offer a monthly evening recital featuring the work of the more advanced students of the league, together with members of the faculty.

Louis Hasselmans Marries Frances Stephens

ATLANTA, GA.—Louis Hasselmans, conductor, who has been in charge of the French repertoire of the Metropolitan Opera for the last eleven years, married Frances Stephens at the bride's home here on August 24. Mr. Hasselmans recently received the Order of the Legion of Honor from the French government. Mrs. Hasselmans is known for her interest in music and the fine arts.

Musicians Sail on SS. Champlain

The SS. Champlain which left New York on August 24, included among her passengers José Iturbi, Spanish pianist, who recently conducted at the Stadium, and his daughter, Maria; Theodore Cella, composer and conductor; Wager Swayne, teacher of singing, and Dorle Jarmel, press representative of the Columbia Concerts Corporation and the New York Philharmonic Orchestra.

Isaac Van Grove to Direct Jewish Pageant

The Romance of a People, a pageant depicting the story of Israel from Old Testament days through the Middle Ages and the Inquisition, will be given on September 14 at the Polo Grounds, New York, to raise money for the settlement of German Jews in Palestine. The cast includes 6,200 actors. Isaac Van Grove is the director. This pageant was presented at the Chicago Exposition on July 3 before an audience of 200,000.

Stadium Season Closed by Iturbi

Rain on Final Night Causes Pianist's Second Baton Appearance to Be Made Indoors—Madam Butterfly Sung in Concert Form Under Leadership of Bamboschek—Van Hoogstraten Receives Farewell Tribute

The sixteenth season of Stadium Concerts was concluded on August 23, with José Iturbi making his second appearance as both guest conductor and soloist with the Philharmonic Orchestra. Despite a heavy rainstorm, which caused the concert to be given in the Great Hall, several thousands packed the auditorium and many stood, while others were turned away. On the previous evening, the postponed performance of Puccini's Madam Butterfly was given—in concert form, owing to the threatening state of the weather—with Giuseppe Bamboschek conducting, and with a cast of solo artists assisting the Metropolitan Opera chorus and the orchestra. Willem van Hoogstraten took his farewell on August 21, in another indoor concert.

VAN HOOGSTRATEN APPLAUDED IN FAREWELL

The steady downpour of rain which visited New York all day Monday resulted in a postponement of the scheduled performance of Madam Butterfly at the Stadium, and Willem van Hoogstraten conducted an orchestral program in the Great Hall. This was Mr. van Hoogstraten's last appearance of the season, and, despite a virtual deluge, an audience of about 1,000 gathered in the Great Hall and vigorously applauded the conductor for his interpretations of the prelude to Wagner's Die Meistersinger, the air for strings from Bach's third suite, the Johann Strauss waltz, Voices of Spring, Ravel's Bolero and Brahms' first symphony. All these works received readings of consistent excellence and deft manipulation of the orchestral elements.

The orchestra rose and joined the audience in a warm welcome when Mr. van Hoogstraten took his place on the podium and again at the concert's close. At the intermission the conductor was presented with a floral basket. He made a brief speech, praising the orchestra and thanking the Stadium audiences for their support throughout a season singularly unblessed in its weather.

MADAM BUTTERFLY IN CONCERT FORM

The Stadium Concerts presented its first operatic performance, Madam Butterfly, on August 22. Originally it had been planned to give the opera with scenery and costumes, but the inclement weather prevented. Settings and costumes had to be dispensed with, and the colorful, intimate Puccini masterpiece was given in concert form, with the New York Philharmonic furnishing the musical background, under the baton of Giuseppe Bamboschek, and with a chorus drafted from the Metropolitan Opera aggregation. The soloists included: Anne Roselle as Cio-Cio-San; Marie Powers, Suzuki; Dimitri Onofrei, Pinkerton; and Joseph Royer, Sharpless. Other parts were sung by Marie Farrar, Crismar Hirsch, Francesco Curci, Pompilio Malatesta and James Wolfe.

In some respects the performance was successful. The orchestra sounded extremely well, except when it drowned out the singers. Mr. Bamboschek handled it skillfully and gave the performance promise of what we can expect from the later operas promised for the Stadium as post-season productions.

Anne Roselle has sung Butterfly numerous times, so that it was not surprising that she was effective. Her voice sounded clearly, and for the greater part of the time, her tones were easily heard over the orchestra. Miss Powers, however, was the most successful as far as carrying power was concerned. Her rich voice carried to the farthest corner of the Stadium. The big duet with Mme. Roselle was finely done and well received by the good-sized audience. Dimitri Onofrei was an excellent Pinkerton. The others were equally satisfactory in their parts, particularly Malatesta.

ITURBI'S SECOND APPEARANCE

The second appearance of Iturbi on August 23 brought to hearing a substantial program, consisting of Schubert's Unfinished Symphony, Mozart's piano concerto in E flat, and Beethoven's fifth symphony. As before, the Spanish virtuoso conducted the concerto from the piano. Enthusiasm was manifest during the entire concert, the orchestral players rising at the artist's first entrance, despite his evident protests. The ardor of all concerned triumphed over the discomforts of the humid atmosphere in the Great Hall, and, particularly in the concerto, there were moments of lyrical and beautifully modelled playing by the pianist and a spirited portrayal by the orchestra.

For technical brilliance and musical conception, Mr. Iturbi's performance of the Mozart work would have been outstanding even

(*Continued on Page* 8)

Gabrilowitsch Concludes Period as Conductor at Hollywood Bowl

Detroit Symphony Orchestra Leader and Eminent Pianist Stirs Large Audiences to High Pitch of Enthusiasm

LOS ANGELES.—For the last time this season the Hollywood Bowl baton changed hands. Ossip Gabrilowitsch ended his second week's engagement on Sunday during scenes of gratitude and affection on the part of public and players that seemed to establish a new record of appreciation and enthusiasm. Yesterday Bernardino Molinari took command for the remaining eight concerts. It is his fifth annual engagement, which fact in itself indicates popular esteem.

Gabrilowitsch proved the artistic sensation of the season not only during the first or second of his programs. Time and again he drew audiences which were not only large in numbers but in attentiveness. Molinari delights hearers by the fire and general virility of directorial bearing and orchestral delivery, but Gabrilowitsch inspired listeners by the power, by the seriousness and ecstasy of interpretation and by the devotion of the entire orchestra toward perfection of the smallest phrase. The Detroit conductor, never sanctimonious, unfailingly impressed hearers that musical art is sacrosanct. Hence he ennobled to an incredible degree so hackneyed a piece as Les Préludes by Liszt and proved that the Brahmsian polyphony, even when devoted to such trifling texts as student songs in the Academic Festival overture, was part of the great Brahms.

FÊTED AS LEADER AND SOLOIST

Weber's Freischütz overture became a tone-poem in the ideal sense of the word, an ideal example of early German romanticism. The performance of the Unfinished Symphony will be remembered as a revelation of a human—all-too-human Schubert. Not ponderous, not overdramatized, but pregnant with a Faustian reaching and frustration, the reading told convincingly of a Schubert psychology seldom divined while making the most of an orchestration which sounded all the more masterly and novel in its frugality. Unlike not a few leaders, Gabrilowitsch found a message drawn from the core of things in the Sorcerer's Apprentice. Usually made into a virtuoso *tour de force*, the Dukas piece was endowed with the quaintness, the humor and suspense of the Goethe ballad, actually setting off the clever instrumentation more poignantly than could be noted during the customary *presto-prestissimo* pace. Excerpts from Tristan and Walküre evidently suffered from lack of rehearsal. Gabrilowitsch and the orchestra appearing not entirely *en rapport*. But the Gluck-Mottl ballet suite, or Clouds and L'Isle Joyeuse by Debussy were done exquisitely, the suite like an inheritance from the *Roi de Soleil*, the other stylistically typical of impressionistic France.

To speak at length of Gabrilowitsch as soloist in the Tschaikowsky piano concerto is superfluous. The Bowl was almost crowded. One witnessed magnificent keyboard artistry. The slow movement suggested a fantasy based first on the balcony scene from Romeo and Juliet, then on the airy frolics of Puck or Queen Mab.

OTHER CONDUCTORS APPEAR

Hans Blechschmidt, of Los Angeles, was guest-conductor on August 17. Performances of the Euryanthe overture and of the Brahms C minor symphony were surprisingly weak of control, insipid and dull, because Blechschmidt had shown good routine capacities during Tannhäuser and Die Meistersinger, when he was connected with the local opera forces three years ago.

Charles Shepherd, radio music director for KFI-KECA made the most of a difficult task, to build a fine program in half an evening and succeeded well in demonstrating taste and knowledge during the Rienzi overture, Mozart's E flat symphony No. 39 and En Saga by Sibelius. The second half of the Saturday program was occupied by a Negro ballet and chorus, which did not meet Bowl standards. Constantin Bakaleinikoff officiated as *maestro pro tem*.

That Molinari would pay tribute to the creative genius of his race was to be expected. Rossini's overture had all the brilliance and melodramatic furore of its period, followed by a *bourgeois* Haydn, jovial and nimble in the C major symphony No. 13. (How the *Ländler* trio of the Minuet movement antedates the dance of Wagner's Apprentices in Die Meistersinger, even in the manner of modulating from one key to another.) Molinari's conception of Don Juan by Strauss had tonal richness. The Tannhäuser overture likewise possessed Molinariesque sweep, although the pilgrims moved too fast. However there may have been a reason. This is the hot season in Rome; moreover there is a ruling that Bowl concerts must close as nearly at ten o'clock as metronome figures will permit. At that the audience remained long enough to bring the musical ambassador from Italy back to the footlights several times, while the orchestra had to acknowledge hand-clapping by rising for the third time that evening.

B. D. U.

Columbia Concerts Corporation Notes

Albert Spalding is composing a new string quartet which he is dedicating to the Jacques Gordon Quartet. It will be performed by that organization this season. The violinist is also at work on a small orchestral work for Rudolph Ganz' National Chamber Orchestra.

Mr. Spalding and Ossip Gabrilowitsch are to give another series of violin and piano sonata recitals in New York this season. A subscription series has been arranged for Town Hall on January 7, February 7 and March 5.

Jascha Heifetz is scheduled for a recital in Carnegie Hall, New York, on October 11.

The Pro Arte String Quartet of Brussels will give a New York recital at Town Hall on October 29.

Next season Joseph Szigeti is to play the Liszt-Hubay rhapsody and the first rhapsody of Bela Bartok. Liszt wrote this original violin work for Remenyi in 1866, based on Die Drei Zigeuner, but it had become forgotten until Hubay rearranged and orchestrated it, dedicating it to Szigeti. The Bartok rhapsody is also dedicated to the Hungarian violinist.

Godowsky Master Class Notes

LOS ANGELES.—The intensive training given the playing members of Leopold Godowsky's Master Class showed fine results as the fourth week of the five week session drew to a close.

Audray Roslyn of New York gave a notable performance of the Bach-Busoni D. minor toccata and fugue, and Alexander Kosloff of Los Angeles played the Grieg A minor concerto (with Miss Roslyn at the second piano) in an acceptable manner. Young Zadel Skolovsky of Los Angeles revealed scholarly thoughtfulness as well as ample mechanical resources in the Schumann Symphonic Etudes and the Bach-Busoni Chaconne. Ethel Chasin of New York is another who continues to develop the lovely quality of her tone and phrasing, recently exhibited in her playing of the F minor Haydn Variations, the Ravel Sonatina, the Brahms Ballade, op. 118, No. 3, and Chopin's C minor Polonaise. Other good work is coming to light as the numerous compositions are played and analyzed for the listeners with the authority and insight characteristic of Godowsky.

The following late arrivals have joined the class for the rest of the session: N. A. Hurrle, San Francisco; Mrs. Robert Shauklin, Wichita, Kan.; Maratha M. Reynolds, Portland, Ore.; Mrs. J. D. Hockman, Riverside, Cal.; Bernard Helfrich, Albuquerque, N. M.; and Marvel Garbeson, Wichita, Kan.

J. G. H.

Friedberg Artists for London Proms

Frank Mannheimer, American pianist living in England, who will return to his own country for another concert tour beginning the first of January, is playing at the Promenade Concerts in London on September 16 with the BBC Orchestra under Sir Henry Wood. He is one of several artists under Annie Friedberg's management who are to appear at these concerts during September. On September 14 and 20, Myra Hess will play the Brahms B flat and Schumann concertos; 22 and 27, Harold Samuel appears twice in a Bach program; Keith Falkner, English baritone, is engaged for three concerts, and Yelly d'Aranyi, violinist, appears on September 13.

WHAM Audiences Hear J. Gordon Selwood

J. Gordon Selwood, tenor, artist-pupil of Francis Pangrac of New York, has been appearing over WHAM, Rochester, N. Y. August 19 and September 1 he broadcast on the Stromberg-Carlson Hour from that station, and he has sung a regular weekly series, as well as several extra programs. He recently broadcast several songs of Charles Gilbert Spross, with the composer at the piano. Mr. Selwood also sang in a NRA program presented in Rochester's largest theatre. He offered Victor Herbert's Land of Romance.

Sciarretti and Cozzi Broadcast

Albert Sciarretti, pianist, and Mario Cozzi, baritone, were featured alternately as soloists on the Concert Footlights program with Joseph Littau's orchestra, August 31, over an NBC-WJZ network. Mr. Cozzi opened the broadcast with an excerpt from Mozart's Don Giovanni and later in the program sang Torn' a Surriento by De Curtis and Estrellita by Ponce. Mr. Sciarretti played the first movement of Grieg's concerto in A minor, op. 16.

Mildred Jamison Dassett Sails

Mildren Jamison Dassett, pianist and teacher, sailed for Europe on August 24 by the SS Paris. She will teach in Paris during September. Mrs. Dassett has taught in New York during the past summer and will be back to open her studio here the first part of October.

DOROTHY HERMAN,
one of the leading soloists of the Cosmopolitan Opera Company, who sang in Carmen on August 30 and is to appear in Cavalleria Rusticana and Pagliacci on September 6 and Madam Butterfly on September 13 at Deerfield, near Chicago.

Iturbi Closes Stadium Series

(*Continued from page 7*)

in the winter concert season. He seems to have the gift of galvanizing an orchestra to do its best when he conducts from the piano. The Schubert symphony exerted its greatest appeal in the veiled and mysteriously subdued measures which open and recur in the first movement. Similarly in the Beethoven fifth, there was interesting and individual treatment of the *allegretto*. One of the pianist-conductor's most striking qualities is the ease and surety with which he builds a crescendo gradually—an ability which promises considerable development of his talent for conducting.

His final appearance of the season was a triumph, both from the musical and the box-office points of view. The packed hall held between two and three thousand listeners, who at the intermission and the close of the concert recalled the noted guest repeatedly.

Eddy Brown Broadcasts Spanish Program

Musical impressions of Spain were presented by Eddy Brown, violinist, over WOR on August 29. The program opened with Rimsky-Korsakoff's Caprice Espagnol, played by the orchestra, followed by Lalo's Symphonie Espagnole for violin and orchestra, Henry Hadley's Cachuca (orchestra), Rehfeld's Spanish Dance (violin and piano), Chaminade's Serenade Espagnole (violin and piano) and Moszkowski's Dance Malaguena (orchestra).

Fray and Braggiotti Resume Activities

The two-piano team of Jacques Fray and Mario Braggiotti gave a concert at Newport, R. I., on August 26. Mr. Fray returned from Europe three days previous to this engagement. The two artists resume their series of broadcasts over the Columbia network on September 4.

HARCUM

Founded in 1915 by Edith Hatcher Harcum

A School with Exceptional Advantages in Music
Combined with Thorough Academic Work

COURSES

PIANO	HARP	JUNIOR COLLEGE
VOICE	ORGAN	COLLEGE PREPARATORY
VIOLIN	THEORY	GENERAL ACADEMIC
VIOLONCELLO	COMPOSITION	

The winner of the music prize and soloist with the symphony orchestra at Smith College —Class '33 — was a graduate of Harcum.

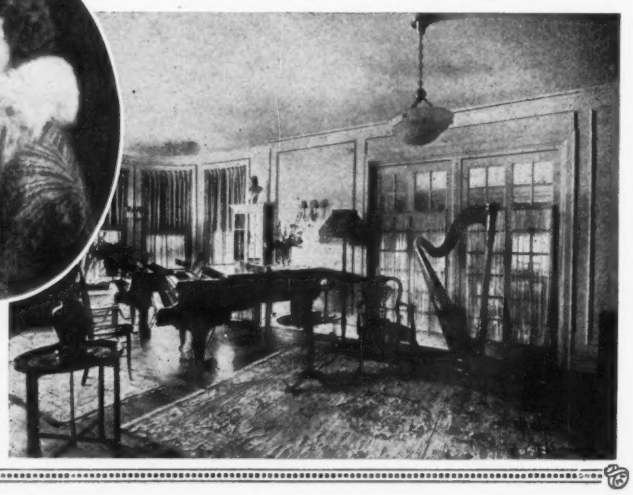
ART — DRAMATICS — DANCING

DIPLOMA FOR MUSIC

Modern fireproof buildings—attractive rooms—connecting baths—large grounds — riding — swimming — sports.

FOR CATALOG AND VIEWS ADDRESS:
EDITH HARCUM, HEAD OF THE SCHOOL, BRYN MAWR, PA.

Beautifully Situated Near
Bryn Mawr College
10 Miles from Philadelphia



Cincinnati Zoo Opera Ends Eight Weeks' Season Merrily

Final Fortnight Offers Gilbert and Sullivan Works—Plans Inaugurated for Next Summer

CINCINNATI, O.—The last two weeks of the eight-week period of summer opera at the Cincinnati Zoo were devoted to The Pirates of Penzance, Pinafore and Trial by Jury, the last new to this city. Edward Molitore and Vivian Hart were in the leading rôles and were ably supported by the special cast assembled for these two weeks; William Gordon was the producer.

Molitore had clear diction, dramatic aplomb and gave enjoyment to the Zoo opera audiences. Vivian Hart gave sparkling performances also.

Anne Yago was Ruth in the Pirates and Little Buttercup in Pinafore. William Gordon not only played the part of producing director but sang the rôles of the Major General in the Pirates, Dick Deadeye in Pinafore and the Judge in Trial by Jury. Robert Pitkin, a great favorite here, was the Police Sergeant, Sir Joseph and the Usher.

The chorus was composed of local talent which has been training for a number of years, and several local singers, David Lazarus, Ralph Hartzell, Catherine Dando, Dolores Nutting, sang well in their minor rôles. Leo Kopp, assistant conductor, came in for a generous share of applause for his excellent work as leader.

PROJECTS FOR NEXT SEASON

So much satisfaction has been shown in the success of the season that there is much talk already about next summer's activities. The guarantors feel that if plans can be made sufficiently early to secure the casts they desire, a much better series of operas can be produced. Of course, with but eleven operas, of which only four were new to the repertoire, instead of eighteen works with eight or ten premieres each season as in past years, and with a comparatively smaller cast, the cost of production has been kept down considerably. On the other hand, no season has had such complete frosts as this year's Madam Butterfly. The fact that only one performance of Cavalleria was given, and that a very excellent one, was deplored; and it is hoped this work will be kept in mind for next year with the same cast. Of the new operas, Thais, Freischütz, Girl of the Golden West, Romeo and Juliet, each drew its own audience and proved well chosen, especially Girl of the Golden West, which at first seemed unsuitable.

Among the new artists engaged, Rose Tentone was easily the favorite among the eight or nine. Ruth Page as guest artist for the ballet had the most success in the Ravel Bolero, which was given five times, owing to its popularity.

However, with the same group of guarantors and committee members, Cincinnati is already looking forward to the future with eagerness and pleasure. M. D.

CONSERVATORIES and SCHOOLS

Peabody Conservatory of Music

BALTIMORE, MD.—The Peabody Conservatory of Music will open its sixty-sixth year on October 2. Beginning September 14, and daily thereafter, by appointment, the entrance examinations in the advanced department of the conservatory will be given. Advanced standing in theoretical musical subjects will be granted only upon the successful passing of examinations at the conservatory. These are to be held on October 3 and 4. Pupils who have studied at accredited scools are eligible for these examinations.

The competitive examinations for the ten free three-year scholarships available for 1933 will be held before the conservatory faculty on September 28 and 29. The special application blanks for the scholarships, which may be obtained in the office of the director, must be filled in and returned to the conservatory office by September 25. Examinations for the yearly scholarships are to be held on October 5.

The conservatory offers an Artist Diploma for concert ability and well-marked creative talent; a Bachelor of Music degree, and a Teacher's Certificate for sufficient musical and pedagogic ability. The academic subjects required for the Bachelor of Music degree or the school music certificate may be taken at the Johns Hopkins University or any other fully accredited institution. In the preparatory department, with Virginia Blackhead as its superintendent, pupils are accepted for all branches of music.

The Conservatory of Music of the Peabody Institute was established in the year 1868. It was designed, in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its compositions and by periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure." Pupils are admitted only upon examination, their work is planned for the individual and they are frankly advised as to their progress and musical possibilities.

Lawrence Conservatory Notes

LAWRENCE, KAN.—The summer season at Lawrence Conservatory of Music, an innovation this year, closed with a total enrollment of over one hundred students. Faculty members remaining for the session included Dean Carl J. Waterman, Percy Fullinwider, Gladys Brainard, E. C. Moore, Barbara Simmons, Mildred Boettcher, Nettie Steninger Fullinwider, Jay Williams and Russell Wichmann.

Inaugurating a series of faculty recitals for the fall season, Dean Carl J. Waterman, tenor, will appear in a recital of Folk Songs at Peabody Hall early in October.

On October 25 Dorothy Sands is scheduled to open the Community Artist Series with her program, Styles in Acting. She will be followed by Guiomar Novaes, pianist, November 24; Nathan Milstein, violinist, January 18, and Nelson Eddy, baritone, February 28. The Lawrence A Capella Choir, whose rehearsals are scheduled to begin on September 21, will appear in concert at an intermediate date, as yet undetermined.

Two new members have been added to the staff: Albert A. Glockzin, associate professor of Public School Music, and Jay J. Williams, instructor in violin and cello. Mr. Glockzin comes to Lawrence from Pontiac, Mich., where he has been in charge of the music program in the public schools and director of the MacDowell Male Chorus. Mr. Williams is instructor in string instruments in the Appleton public schools and director of the Appleton High School orchestra.

New York Opera Company to Make Début

The New York Opera Company, an organization made up entirely of American singers coached in operatic singing in an American school, will make its début in a double bill of Cavalleria Rusticana and Pagliacci on October 24 in Easton, Pa. The company is headed by Enzo dell' Orefice, former associate of the Metropolitan Opera and the coach who trained Caruso for his rôle of Dick Johnson in The Girl of the Golden West in its world première here in 1910. The New York Opera Company represents the fulfillment of three years of effort in the cause of American opera by Maestro dell' Orefice. From Easton, the troupe will go to Allentown, Pa., to present Carmen.

Maestro dell' Orefice was born in Naples, Italy, of a distinguished musical family. His father taught in the Royal National Conservatory and his uncle, Giuseppe dell' Orefice, is an Italian composer. Young Enzo entered the Royal National Conservatory at the age of nine, receiving the diploma of Magistero ten years later. Shortly after, he was assigned to the post of choral director of the Royal Opera at the San Carlo Theatre, and while there was engaged by Caruso. With the tenor he toured Germany, France, Spain, South America, and came with him to America in 1909, where he was his private coach at the Metropolitan. Maestro dell' Orefice is an American citizen by naturalization and fought in the war in the American cause. From 1913 he has been engaged in coaching American singers in America and Italy.

In 1930, while he was training and presenting American singers in Italy, he began laying his plans for a school which would be adequate to teach American singers in America. To make possible the attainment of the ultimate goal of the school, he also made plans for an opera company which would give recognition to American trained students and further the cause of bringing back opera to a place of artistic significance in American life.

In December, 1932, Maestro dell' Orefice opened his own school in New York, accepting for training, without charge, promising American singers. More than fifty students, previously uncoached in operatic singing, were admitted to the school where they studied opera, learning to sing in French and Italian. The majority of the students were trained for choral work, the most promising, however, being given rigid training in the singing of operatic rôles.

Guild of American Festivals Sets Rallying Day

The Guild of American Festivals has set September 21 as Festival Day to open the music season by stimulating social and community interest in music activity and participation. On this day it is planned to organize a community musicale in the counties of each state, these activities to form a program to endeavor to create immediate and constantly increasing musical activity, participation and employment. The guild believes that music should play an important part in the new social conditions brought about by increased leisure and economic adjustments.

Viola Philo Five Years Soloist with Roxy's Gang

This month Viola Philo, soprano, celebrates her fifth anniversary as a soloist with Roxy's Gang. She is at present prima donna at Roxy's Radio City Music Hall, where her solos with Erno Rapee's Orchestra are a weekly feature.

Miss Philo was heard by Roxy in 1928

VIOLA PHILO

and immediately given a prominent place on his staff of singers. She was headlined at the Capitol Theatre when he was director there, went with him to the original Roxy Theatre when it was opened and then moved to Radio City with Roxy.

Miss Philo sang one season at the Metropolitan Opera. When she retired from professional life upon her marriage, she continued her voice training, however, and after persuasion from Roxy, resumed her career. She has appeared regularly on Roxy's broadcasts as well as on innumerable operatic hours. When Roxy took his Gang on a cross-continental tour she was one of the featured artists. Immediately following this tour, Miss Philo appeared as assisting artist to Schumann-Heink in a series of joint recitals. Last season she toured Europe, giving recitals in London, Paris, Berlin, Warsaw, Riga, Milan, Bucharest and smaller cities.

RIVERDALE CONSERVATORY OF MUSIC
Richard McClanahan, Director
Piano, Violin, 'Cello, Voice, Wind Instruments; Ensemble, Theory, Harmony, Practice Supervision.
Riverdale-on-Hudson (W. 253rd St.,) N. Y. C.
Kingsbridge 6-3122 Kingsbridge 6-6513

JOHN C. WILCOX
TEACHER OF TEACHERS
Exponent of the principles of
VOCAL PEDAGOGY
Available for intensive Courses—Private and Class Lessons—Diagnoses — Demonstrations
Address
DENVER COLLEGE OF MUSIC,
1000 Grant St., Denver, Colo.

NEW YORK UNIVERSITY
College of Fine Arts
Department of Music
ANNOUNCES . . . Degree and special courses designed to meet the requirements of:
The student with professional intentions who needs intensive and practical education along theoretical lines.
The professional musician finding the the need of adding to his academic preparation.
The non-musician seeking a cultural knowledge.
The amateur desiring to have a thorough understanding and background without intending to use music professionally.
Complete courses in Harmony, Counterpoint, Solfeggio, Orchestration, Score Reading, and Conducting; and Training in all branches of Composition including a study of form and analysis, and practical experience in composing.
It is also possible to have special instruction in Piano, Violoncello and Singing
Faculty includes: Philip James, Marion E. Bauer, Charles Haubiel and Martin Bernstein
Session opens September 26, 1933
For bulletin and information address Executive Secretary, College of Fine Arts, New York University, Dept. U, Room 704, Main Building, 100 Washington Square East, New York City.

Harold Dahlquist
American Baritone
WILL arrive about Christmas for a concert tour in his own country. His London recital last March was highly commended by the critics.
"The Times" said: "Came nearest to perfection in Brahms' songs."
"The Western Morning News": "Sings with intelligence and artistry."
"The Morning Post": "Is exceptionally interesting and accomplished."
"The Daily Telegraph": "Dahlquist has mastered the technique of the voice."
He will be available for Recital, Oratorio and Festival engagements.
Exclusive Management
ANNIE FRIEDBERG
250 West 57th Street
New York N. Y.

Musicales

Hugh Porter Conducts Washington Heights Oratorio Society

Mendelssohn's Elijah was given on August 22 by the Washington Heights Oratorio Society (Hugh Porter, conductor) at New York University Chapel, New York. The soloists were Ruth Shaffner, soprano; Grace Divine, contralto; Dan Gridley, tenor; and Foster Miller, baritone. Mildred Carol was the accompanist and Richard Gore, organist.

Mr. Porter is a leader of decision and skill who welds the elements under his control into a tonal unity of balance and cohesion. His control of volume and dynamics is excellent and his conception of dramatic effects that of an interpreter of insight and understanding. He had fine coöperation from both the chorus and soloists. Miss Shaffner projected the soprano passages with vocal clarity and artistic restraint; Miss Divine proved equally adept in the contralto rôle; Mr. Gridley sang with fervor and vital, full-bodied tone; and Mr. Miller with power and deep feeling. Well adjusted instrumental background was provided by Miss Carol and Mr. Gore. The audience was warmly appreciative. S.

Leonora Corona Sings with New York Civic Orchestra

BROOKLYN, N. Y.—The weekly concert of the New York Civic Orchestra (Rudolph Thomas, conductor) at the Brooklyn Museum had for its soloist on August 26 Leonora Corona, suprano, of the Metropolitan Opera. She sang Pace, Pace, from Verdi's La Forza del Destino and the vocal passages in the orchestra's presentation of the Prelude and Liebestod from Wagner's Tristan and Isolde. Miss Corona displayed her accustomed finesse and tonal beauties in the Italian aria. The German excerpts represented a newer field for her, as she has not yet been heard in the Wagner operas at the Metropolitan. She sang Isolde's death music with sensitive artistry and admirable control, achieving effects of poignancy and vocal excellence.

Purely orchestral numbers were Brahms' third symphony and the Strauss tone poem, Death and Transfiguration. Mr. Thomas gave his usual fine readings, and his men responded with precision to his behests. M. L. S.

* * *

Von Klenner Pupils in Annual Concert

MAYVILLE, N. Y.—The annual concert by pupils of Baroness Katharine von Klenner was given on August 20 at St. Paul's Episcopal Church. The program was made up of sacred music, and Mme. von Klenner's students were assisted by the choir and Irwin Fritts, organist. Mr. Fritts played Handel's Largo, an offertory and an organ postlude by Buck. The choir and the congregation sang two hymns, and pupils of the Baroness gave ensemble and solo numbers. Quartet numbers by Bennett, Buck, and Barnby were sung by Ruth H. Barnes, Edna Banker Brewer, T. Sheridan Baker and Lee Hess Barnes; the quintet, Mendelssohn's Hear My Prayer, by the same combination and Berenice Alaire; the trio, Just for Today (Ambrose) by the Misses Alaire, Barnes and Brewer; and the duet, Love Divine (Nevin) by Miss Brewer and Mr. Baker. Miss Alaire was heard in the soprano solo, Sun of My Soul, by Gaul; Miss Brewer in By the Waters of Babylon, for contralto, by Sparks, and Mr. Baker in Handel's tenor solo, Comfort Ye, My People.

The program was productive of much fine singing by Mme. von Klenner's students. The different groups displayed excellent unity and balance, and the soloists' performances had the sound and artistic training of this teacher. The audience, which included many prominent musicians from Chautauqua, was enthusiastic in its appreciation. M.

* * *

John J. Welsh Songs Performed

DANBURY, CONN.—John J. Welsh, American composer, appeared before the Danbury Rotary Club on August 23. Four of his songs were sung, including Cecilia and Sunrise. The soloists were Anthony Pesci, tenor, and Clara Welsh Nelligans. Mr. Welsh is a former resident of Danbury. R.

VIRGINIA COLOMBATI

Formerly With Metropolitan Opera, Covent Garden, and the Costanzi in Rome

Re-Opens Her Studios on September 25

From Voice Placement to Highest Artistic Finish

Artist-Pupils: Josephine Lucchese, Hallie Stiles, Claire Alcee, Nancy McCord, Emily Day, Ortiz Tirado, etc.

—STUDIO—

145 West 80th St., New York City. SUsquehanna 7-7763

VERA HAROLD

BRODSKY and TRIGGS

"Perfectly Blended Art on Two Pianos"

Management

Annie Friedberg, 250 West 57th St., New York

NOTICE

The prices of the volumes in Schirmer's Library of Musical Classics have not been increased—in fact, many of them have been reduced. This means that Schirmer's Library editions are now on the average 20% to 25% less expensive than similar foreign editions, of which prices have been raised because of the fall of the dollar.

Schirmer's Library is the authoritative American edition of the Musical Classics—outstanding in the quality of its editing, engraving, printing, and binding.

Send, or ask your local music store, for the new Library catalog—specify whether you wish the Schirmer's Library Catalog of *Piano Music, Vocal Music,* or *Music for String and Wind Instruments and Pipe-Organ.*

G. SCHIRMER
Incorporated

3 East 43rd Street New York

Music Notes From Coast to Coast

DENVER, COLO.—The fourteenth annual session of the E. Robert Schmitz master class, which this summer was held in Denver, has come to a successful close. The fifteenth annual session will be held next summer in Duluth, Minn.

Excitement prevailed during the last few days of the session over the outcome of the annual scholarship contest. This scholarship is awarded to the student doing the best work during the session (not falling below a certain high standard) and consists of a substantial cash award. It was won this year by Margaret Fisher from New York.

Features of the session were the concerts by the chamber music class, in which members were assisted by instrumentalists from the city. These concerts were open to the public and were largely attended by Denver music lovers, who thus had the opportunity of becoming familiar with much chamber music literature. Couperin's Concert Royeau No. 5 (with Edna Freimuth, Duluth, at the piano), and Bloch's quintet (Maurine Ricks, Denver, pianist) made up the fourth concert. The Horn Trio by Brahms (Anrew Riggs, Denver, at the piano) and a trio by Roberto Gerhardt (Margaret Fisher, New York, pianist) were performed at the next concert. The sixth and last program brought, first, the Chausson quartet with Mabel Jenkins from Salt Lake City at the piano, and closed with the Brahms quintet, of which Elmer Schoettle, Denver pianist, played the first two movements. Mr. Schmitz himself performed the last two movements with his customary mastery and verve. G. S.

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented Victor Herbert's Sweethearts in the Sunken Garden, before a large and appreciative audience. David Griffin was the capable musical director and the stage direction was in charge of Harry and Florence Griffith. Lois Farnsworth Kirkpatrick was a captivating Sylvia and acted the rôle with grace and charm, singing to fine advantage. Rufus Craddock was Franz. He sang excellently and acted the rôle with princely reserve. The second leads were Dorothy Sandlin as Liane and Pleas J. McNeel as Lieutenant Karl, both of whom were able vocally and histrionically. Jack Blankfield as Mikel Mikeloviz, made a decided hit with his clean-cut comedy. Fred Zalmanzig, as Petrus Van Tromp, delighted with his solo. Berry Kroeger as Honorable Peter Algernon Slingsby and Marcel Robin as Ariste Caniche were also good. The comedy quartet, Pilgrims of Love, by Mikel, Slingsby, Van Tromp and Caniche was one of the high-lights of the opera. Polly Sheldon as Dame Paula did fine work and Marian Weltans, Cecil Kern, Josephine Bennett, Helen Wilgus, Leila Pyron and Grace Morris as The White Geese were enjoyable. Others in the cast were Roland Klar, Leo Franks, Charles E. Weinberger and Wilfred Kneupper. The attractive dance divertissement, Valse d'Amour, was by Carolyn Treaccar. Sweethearts is the first of the series of summer operas given by this company each year.

Patrons of the Texas Theatre enjoyed worthwhile entertainment last week in Great Moments from Grand Opera. Numbers presented were the quartet from Rigoletto, the trio from Faust and the duet from the Tales of Hoffmann. The quartet and trio were given with full stage settings and costumes. The participants were Ivan Dneproff, tenor, head of the voice department of the Southern Methodist University of Dallas and member of the Philadelphia and Russian Opera Companies: Amy Jean Keese, soprano of Dallas; Eudoxia Bradfield, mezzo-soprano, also from Dallas; and Joseph Burger, baritone, eminent in state and local musical circles as a recital artist. The numbers were splendidly given and received much applause from the audience. The theatre orchestra, under Ernest Hauser, was an added factor.

An orchestra of thirty selected musicians recently gave three enjoyable performances in the Sunken Garden, assisted by various soloists. The first was conducted by Jean Sarli, assisted by Dorothy Borchers, pianist and a ballet from the New York School of Dance; the second was conducted by Ernest Hauser, assisted by Josephine Falbo, soprano, Alexander Rosas, baritone, and a trio; the third was again conducted by Jean Sarli. Sixty people appeared in this presentation which had special lighting effects. Jules Verne Allen, singer of cowboy songs and Marian Winters, well known in radio circles, appeared, as did Lloyd Harris, baritone.

The Bandbox Players (David Griffin, director), have returned from a short tour of the state. They presented Gilbert and Sullivan's The Mikado. Another tour will be undertaken in the fall, which will include re-engagements in several cities.

Mary Stuart Edwards, president of the San Antonio Federation of Music Clubs and prominent teacher and soloist, is attending the master classes of Yeatman Griffith in New York. En route, she attended the international convention of Lions' Clubs in St. Louis.

John Wilcox, voice teacher, recently completed a six weeks' master class in the city. While here he also coached two choirs. S. W.

MARION LORRAINE

American Soprano

SEASON 1933-34

Now Booking

Concert Management George Leyden Colledge

STEINWAY HALL NEW YORK

HELENE ADLER

SOPRANO

Management:

COLUMBIA CONCERTS CORPORATION

of Columbia Broadcasting System, Inc.

113 West 57th Street

New York City

Opera Class at A. Y. Cornell Summer School Has Success

ROUND LAKE, N. Y.—The A. Y. Cornell Summer School of Vocal Instruction, held here from June 26 to August 6, injoyed its most successful session this summer. This was largely due to a new venture in the program of the school this season—an opera class under the splendid direction of Edith de Lys, who has enjoyed a long and successful career on the operatic stage in Europe and America. Mme. de Lys brought to her work rich experience for she is endowed with pedagogical gifts of an unusual quality.

In six short weeks, four acts of Faust, Acts I, II and III of Aida, Cavalleria Rusticana and excerpts from Carmen, Traviata, Romeo et Juliette, Tosca and La Forza del Destino were presented capably by the students of the school, most of whom were entirely inexperienced in this line of work. The performances had a polish and professional atmosphere that brought crowds of people from Albany, Troy, Schenectady, Saratoga and smaller towns in the Capitol District.

The summer colony at Round Lake was so enthusiastic that already a successful subscription list is under way for a much more ambitious program for next summer. Round Lake is ideally located for this type of work, being easily accessible from these larger cities in the Capitol District. The auditorium which seats 1,200 was filled at every performance.

The opera class included acting, the art of make-up, scenery and costumes. Nils A. Nelson did valiant and efficient service as accompanist and Mr. Cornell acted as conductor with his characteristic ability. In addition to the operatic performances, four Friday evening recital programs were presented embracing Lieder, Italian and French songs, arias and some fine examples of the work of the American composers.

The roster of the school was as follows: Harold Abrams, Troy, N. Y.; Orville Brower, Brooklyn, N. Y.; Mary Black, Hempstead, L. I.; Adelaide Campbell, Hollins College, Va.; Alice Cooper, Albany, N. Y.; W. Hawthorne Carr, Jr., Brooklyn, N. Y.; Ruth Ely Darr, Winston-Salem, N. C.; Helen Deeter, Philadelphia; Walter Graves, Pittsfield, Mass.; Viola Hailes, Albany, N. Y.; Arthur Hasler, Brooklyn, N. Y.; George Harvey, Springfield, Mass.; Rosemary Hughes, Utica, N. Y.; Viola Langwig, Albany, N. Y.; Florence Martin, New York, N. Y.; Hazlett Moore, Detroit, Mich.; Florence McDermott, Cohoes, N. Y.; Ralph Palmer, Albany; Emerson Pitts, Cohoes, N. Y.; John Pitts, Round Lake, N. Y.; Ann Person, Worcester, Mass.; Emma Reeves, New York, N. Y.; Virginia Reeves, New York, N. Y.; Edwin Rood, Balston, N. Y.; Lillian Russ, Cohoes, N. Y.; John G. Smyth, Jr., Troy, N. Y.; John Truby, New York, N. Y., and Jean Whitaker, Troy, N. Y.

R. L.

A SCENE FROM CAVALLERIA RUSTICANA

as presented by students of the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y. Left to right: Emma Reeves as Mama Lucia; Florence McDermott Santuzza; Edwin C. Rood, Alfio; Walter Graves, Turiddu; and Alice Cooper, Lola.

Studio Notes

FLORENCE WESSELL

After her recent appearance in Boston, Emily Roosevelt visited her teacher, Florence Wessell, who is spending her vacation with her daughter, Mrs. Dudley Pickmans, Jr. at Beverly, Mass. Following a dinner in her honor, Miss Roosevelt sang for the guests.

Ellery Allen joined Mrs. Wessell on her way to New York from Lowell, Mass.

Arthur Van Haelst, baritone, has been re-engaged for the Charlotte Lund Opera Company, which opens its season on Labor Day with a performance of Hänsel and Gretel in New York City.

Jea Bellows, who has been studying voice and diction with Mrs. Wessell for two years, has been a member of the Benrimo Stock Company at Woodstock this summer. She is the daughter of George Bellows, the American painter.

ALTON JONES

Ramon Ruiz, a professional pupil of Alton Jones, gave a recital at Steinway Hall on August 17. His program began an Adagio by Galuppi, a Paradisi Gigue, Le Coucou by Daquin and the fugue in G minor by Frescobaldi-Bartok. A sonata in F major by Mozart was followed by a group of Turina compositions: Generalife, Danza de la Seduccion and Sacro Monte (from Dances Gitanes) and Miramar (from Contes d'Espagne.)

Mr. Ruiz brought fine musical intelligence, a tone of striking clarity and interpretations of color and interest to all that he played. An audience that filled the hall gave him an enthusiastic reception.

J.

BARONESS KATHARINE VON KLENNER

Baroness Katharine von Klenner has spent the summer at her villa on Lake Chautauqua, teaching and resting. She has prepared a number of teachers and former pupils for concert programs. Berenice Alaire, coloratura soprano, an artist-pupil of the Baroness, has fulfilled eight recital engagements this summer, singing a different progam at each event. This schedule includes appearances at Bemus Point, Maple Spring, Fluvanna and the Fredonia Normal School in New York, a concert in Ripley, Pa., and a Sunday night concert at the Roycroft Hotel, East Aurora, N. Y., besides taking part in the Baroness' own annual concert at Mayville, N. Y. Mme. von Klenner will re-open her New York studio in the fall.

FRANCIS ROGERS

Francis Rogers will re-open his New York studio for the teaching of singing on September 11. October 1 he will resume his duties as instructor at the Juilliard Graduate School of Music, of whose faculty he has been a member ever since the founding of the school in 1924. In connection with this work he will conduct a class in English diction for singers.

Virginia Cities Hear Harriet Britton

ABINGDON, VA.—Harriet Britton, dramatic soprano, who made her New York debut at the Barbizon-Plaza, May 19, gave a series of recitals in the principal cities of Virginia under the maangement of Robert Porterfield, manager of the Barter Theatre of this city. Her first concert was on July 30 at the Barter Theatre, the program comprising four groups of Italian, German, French and English numbers by Handel, Sarri, Scarlatti, Cimara, Strauss, Wagner, Brahms, Schubert, Debussy, Widor, Vidal, Saint-Saëns, Kramer, Carpenter, Campbell-Tipton and La Forge. Subsequent recitals were given by Miss Britton in Bristol, Roanoke, Richmond, Radford and Lynchburg during the first two weeks of August.

S. M.

Kriens Composition Played at Radio City

Christiaan Kriens' composition, The Holland Suite, recently was featured by Erno Rapee on a week's program at Radio City Music Hall, New York. The subdivisions of the work are Zuider Zee, Sons du Soir, Wooden Shoe Dance, and Carillon, which opens and closes the sequence. Mr. Kriens has achieved prominence as a conductor and violinist as well as composer. He has been first violinist in the Philadelphia, New York Symphony and New York Philharmonic orchestras. He is now the head musical director of WTIC, Hartford, Conn.

DE PAUL UNIVERSITY
CHICAGO
SCHOOL OF MUSIC
ARTHUR C. BECKER, DEAN

Conferring Bachelor of Music, Bachelor of Music Education, Bachelor of Philosophy, and Master of Music Degrees.

Eminent Artist Faculty
University Atmosphere
Symphony Orchestra — Choral Society

Dramatic Department
DAVID ITKIN, *Director*

Three-Year Diploma and Shorter Courses
Fall Term Begins September 18
Registration: Week of September 11

DE PAUL UNIVERSITY SCHOOL OF MUSIC
64 E. LAKE STREET CHICAGO

PASQUALE
AMATO
(At Present on Vacation in Europe)
WILL RESUME TEACHING
OCTOBER 2ND
STUDIO
HOTEL ANSONIA
BROADWAY AND 73RD STREET NEW YORK CITY
Telephone SUsquehanna 7-5976

Charles Wakefield Cadman's Orchestra Work Triumphs at Hollywood Bowl, August 8
"DARK DANCERS OF MARDI GRAS" A HIT!

Not Indian, not Negro, but very American and tantalizingly orchestrated.—*Los Angeles Evening Herald-Express.*

. . . As richly orchestrated as anything Gershwin ever does.—*Los Angeles Times.*

The high spot of the program was the premiere of Cadman's Dark Dancers of the Mardi Gras with Mr. Cadman at the piano—*Los Angeles Examiner.*

The composer has effectively captured the light, whimsical spirit of the colorful carnival, portraying it in descriptive terms—*Pacific Coast Musician.*

The work made skillful use of development from a single theme, ingeniously treated to simulate folk-song characteristics.—*Hollywood Citizen-News.*

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING ..... Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) ..... Associate Editors
J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND HEADQUARTERS—MOSES SMITH, 1167 Boylston Street, Boston. Telephone, Commonwealth 5665.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKE, 19 rue Mirabeau XVI, Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, I Bösendorferstrasse 12, Telephone V 44-0-22.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York September 2, 1933 No. 2786

In music, the cheapest lessons are often the dearest.

—o—

A modernistic composer can always find other modernistic composers to admire him.

—o—

During the past few years there were practically no income tax evaders among musicians, for only a few of them had incomes.

—o—

The most severe setback so far encountered by the Nazis is the success of the Salzburg Festival, which they tried to destroy.

—o—

The University of Pennsylvania recently held an exhibition of Brahms manuscripts and other mementos. One wonders how often it was visited by the track and field teams of the institution.

—o—

Waves Across the Sea

"Americans find much to criticize in our radio system and often express a longing for a central control similar to that of England's B.B.C. If The Musical Times (London) is to be trusted, there is something rotten in the State of England, also!"

The foregoing sentences open a letter received by the Musical Courier from Francis Rogers, and he is kind enough to inclose some clippings from the August issue of The Musical Times. In a department called Wireless Notes, by "Audax", one reads that the B.B.C. chorus enunciates indistinctly; that the corporation, when it does broadcast new music, chooses the "continental, bath-tap variety;" that "much first-class music is shut off the air in summer;" that of the new Richard Strauss opera, only one act was presented, whereas "in a truly civilized community the whole work might be expected: but we have a long way to go before broadcasters will attempt to do that. . . . After the act, the announcer apologized for the difference between the cast he announced, and that announced from Germany."

In the same Times column is complaint about "too much dance music at night"; "interminable gramophone recitals"; the lack of recognition extended to young British composers; and "song-plugging" in the broadcasts from nocturnal restaurants.

It will be seen from the foregoing, that when objectors to American radio methods point with pride in the direction of the B.B.C., they do so without full knowledge of the facts in the case. They are misled chiefly by the circumstances that the English company bars the "commercial sponsor" system, and its attendant evils of moronic entertainment and offensive ballyhooing. Of course that is a large step forward in the cultural march, but even so, the B.B.C. does not appear to satisfy the purists among its listening millions.

The American broadcasting enterprises, unlike the B.B.C., are not subsidized by their Government from taxes imposed upon possessors of radio sets, and so long as private control of broadcasting stations obtains in this country, no relief can be expected from the abuse of advertising ballyhoo and the "popular" programs chosen by its purchasers.

Much that is musically good comes over the air in America, but there still is too large a percentage of bad material, and meretricious stuff selected to appeal to the lowest order of tonal taste.

Uncertain, too, remains the question of what sort of radio entertainment we would have in America, if the broadcasts were regulated by the Government. Who would pass upon the programs and the performers? Our legislators are notoriously lacking in the higher musical culture. Also, they are not always above suspicion of being influenced by political expediency, and—say it softly—by financial pressure. Would the richest musical establishments be in most evidence over the air; and would the political "bosses" be favored in their demands for certain compositions and performers?

We may be unduly sceptical and even unjust in our questions, for under the New Deal, the waves of ethics, aesthetics, and morality are flowing high. Perhaps they might even wash into the council chambers of the broadcasting business officials, and cause some of the cash customers to swim for their lives.

—o—

The Happy Ending

Whenever a symphonic conductor relieves his program with a piece of light music, he nearly always selects a waltz by Johann Strauss. The point was emphasized by Charles Pike Sawyer in his New York Evening Post article of August 19, and he asks advisedly whether the king of three-quarter rhythm was the only composer who wrote works of tuneful gladness. Mr. Sawyer answers his own question by adding that there are other composers of good, sound enjoyable pieces of effervescent content. "Out with the old warhorses," he cries in conclusion.

Some of those warhorses are not nearly as worn and spavined as certain conductors imagine, and if they placed more of these on their programs they might be surprised at the great number of persons they would please, who quietly chafe at the conventional scheme of a classical overture, a standard symphony, and a complicated score by a modern or even modernistic composer.

If the present writer were arranging the season's repertoire for a regular symphony orchestra, he would place a light composition at the end of every program. That would put departing audiences into a cheery frame of mind and at the same time enable those hearers to leave early who might look upon the presence of innocent tunefulness as an undignified intrusion, or even a desecration. They could revel in their more serious communion without having it temper off into a mood of merry enjoyment.

Many of the most intellectual composers have written music intended merely to please the ear without requiring any particular mental response. Some of the bourrées and gavottes of Bach sparkle with good humor. The Mozart repertoire is full of buoyant, scintillating examples; Haydn likewise. The solemn Beethoven condescended to write rousing German Dances. In Schubert there are a number of charming examples. Toscanini has proved that some of the ancient Italian operatic overtures are irresistibly gay. Brahms' Hungarian Dances will never lose their attractiveness, and the Rhapsodies of Liszt remain melodious and brilliant entertainment. Grieg, Rubinstein, Dvorak (Slavonic Dances) Moszkowski, several French and Spanish writers, Tschaikowsky and other Russians, all have contributed not too long compositions that have chiefly tune, ésprit, and charm. Orchestral transcriptions would also be acceptable; and, if arranged excerpts from Wagner operas, why not selections also from other and lighter lyrical masterpieces?

Of course, the uncompromising musical highbrows will sneer at this editorial, and a few sniffs may come also from critics with vastly bulging foreheads. It is not in behalf of such persons, however, that the present piece of writing finds publishment. Those who sponsor symphony concerts, and some of those who conduct them, should occasionally pause in their sky-storming endeavors, and seek a reason why orchestral audiences have been dwindling of late seasons, now that the recent older generations are disappearing. The depression was not the only reason for the lessened attendance at concerts.

—o—

Muzzling the Muse

So far the Nazi activities in music do not appear to have resulted in any creditable achievement, as their course makes not for construction, but for destruction.

Famous musicians have been driven out of their positions, and many are no longer residents in Germany. Compositions undesirable to the Nazi ideas are banned from programs in that country. The symphony series and opera performances will suffer the loss of noted conductors, works, and soloists. A number of the best German teachers have been driven into idleness or exile. Foreign popular music is banned, especially the American product. Insistence is placed on the frequent hearings of such composers as, for instance, Reger and Pfitzner, whom the Nazi authorities look upon as *echt Deutsch*. Music students from other countries are staying away from Germany. The absence of tourists has made it difficult to keep up the regular musical activities at the summer resorts throughout Germany. Altogether, the blow to the musical prestige of that land is undoubtedly a tragically serious one. In its war on what it calls "Marxism" and "Jewry," Germany has also directed battle at Art. If a few more Nazi "victories" are gained over music, the result will seem like a Pyrrhic triumph to the rest of the world.

Bayreuth, from all reports, suffered a decided setback this summer, after the refusal of Toscanini to conduct, the enforced absence of Jewish artists, and the injection of Nazi politics into the entire conduct of the Festspielhaus on the Bavarian hilltop. Hitler appeared in person at the opening of the performances, and although he asked that Nazi demonstrations be omitted during his stay in Bayreuth, the leader's mere presence there lent an undeniable "politically nationalistic" aspect to the occasion.

Worst of all, the Nazi musical menace extended over the borders of Germany, and reached into Austria, where the Salzburg Festival had a difficult job of fighting off the interference of inspired adverse political machinations on the part of the Nazi powers in Berlin. They forbade leading German artists already engaged, to appear at the Festival, and made their ban known only just before the commencement of the performances. The Salzburgers, however, showed courage and resource, quickly filled the last hour gaps, and made an impressive success of their Festival.

Future Nazi movements in the musical field are awaited everywhere with unpleasant expectancy, and a large degree of mistrust. Music can never be made the bedfellow of politics; that was proved conclusively during the World War.

The Soviets for a while tried a somewhat similar hampering process in their own national tonal life, but very intelligently, when they saw the havoc wrought, ameliorated their stupid political restrictions. The Nazis might well heed the lesson learned by the Soviets.

—o—

The Race Is On

The beginning of September finds America only a month or so distant from the actual opening of the new musical season.

Nominally, tonal 1933-34 is already alive, for the music schools and studios are active; managerial concert bureaus are humming with business; recital and opera artists are giving the final seasonal polish to technic and repertoire; orchestras and choral societies have set their rehearsal periods; and operatic activities, real and visionary, fill the air with report and rhetoric.

Also, as the musical almanacs might say: "At this season watch the Atlantic Ocean for boatloads of sopranos, tenors, contraltos, bassos, conductors, pianists, fiddlers, cellists, teachers and composers."

There is a veritable blaze of competition in prospect, and that bodes nothing but good for the tonal cause. In music, as in business, the sloth of the past few seasons seems to have been cast off. Raise your voices, smite your lyres, write your strains, O rapt devotees of tone, and may you collect a rich harvest of dollars. Hoopla, we are off on our onward and upward course. The sky is the limit!

VARIATIONS

By Leonard Liebling

The N R A was developed and put into operation after I went to Europe several months ago. Returning recently, I came upon the movement in the full flush of its activities. On every side I faced the steady gaze of the Blue Eagle. One of the birds perches on the door of the Musical Courier offices; others spread their challenging wings on the outside and inside pages of this paper.

Facing suddenly and without previous passion or prejudice this entirely new system of American life and business, my impressions were perhaps sharper than had I gone through, at first hand, the various gradual stages of the new order of things, from precept to practise.

Listening and observing, I have come to the conclusion in this past fortnight that N R A has brought about a tremendous uplift of morale in America, and will, if the plan is proof against economic tests, also be the means of restoring normal business conditions in this country.

When that is achieved (its practical results should be in convincing evidence by next January or February), our musical activities are in line to receive their due proportion of benefit. Until then, however, the tonal practitioners and promoters should not sit by, waiting watchfully, but go forward in venturesome spirit, put out increased energy, expand their enterprises, and gamble generously with the rest of the population, on the early ultimate victory of the N R A.

The most conservative of business men and most cautious of musicians will be the last to gain full advantage from the process of recovery. Now is the time not to sit tight, but to press ahead. The laggards may never be able to catch up again with the quickened pace of the procession. The semblance of failure is taken at its face value by the world.

If you are in the musical profession and no one ever hears of you, you must rank yourself as a failure—a just fate if you have no ability, and a terrible pity if you possess merit.

Music schools, private teachers, performers, orchestras, publishers, composers, and all kindred tonal interests, now have renewed opportunity to publicize themselves, and to engage the attention of millions of persons who will be relieved soon from the necessity of acute financial retrenchment, and find themselves possessed of more leisure, more desire for knowledge and entertainment than at any previous period in the history of a country hitherto bent only on material achievement and the gaining of wealth.

I feel sure that I am not spouting platitudes in which the wish is father to the thought, but that something fundamental and vital is coming to the fore in our land and bringing about a completely new order of things, apart from regulation of wages and working hours, business codes, and increase of commodity prices.

When that process has crystallized into successful operation, musical activity is certain to find added opportunities, and to become a real factor in the American scheme of culture and life. See that you are prepared for the dawning era. When the renewed march begins toward the best makers of mousetraps and music, the public will tread those paths to which its attention has been called with the most frequency and the most justice.

* * *

A postcard from Joachim H. Meyer (critic of the New York Staats-Zeitung) is dated Salzburg, and reads: "Best regards from the Festival here. Just heard an excellent Zauberflöte under Walter. Met Albert Noelte in Munich. Also Paul D. Cravath, Eric Delamarter, etc. Franz Völker, the new (and good) tenor is a real 'find.'"

* * *

The critical guild in New York will mourn and miss Irving Weil, who passed away in Paris after several years of intermittent illness. Since 1905 music reviewer of the New York Evening Journal, Weil won an outstanding place through his erudition, fastidious taste, and fearless judgments frequently tinged with severity. Of reticent, somewhat shy habits, he consorted only casually with his colleagues (who regarded him, however, with affection and respect) and mixed not at all in the tonal intrigues and the social-musical activities of the metropolis. Delicate of figure, punctilious in deportment and dress, never without gloves and spats, Weil was the Beau Brummell of the press room at the opera house. He often sat there during much of a routine performance with a stock cast, and amused his *confrères* with his barbed and witty comments. His regrettable demise represents a serious loss in the ranks of the fraternity of New York musical writers.

* * *

Attached is a welcome letter, for it represents a constructive effort of the most practical and useful kind:

LABORATORY ORCHESTRA
402 West 147th Street, New York
August 21, 1933.

Dear Mr. Liebling:

Much has been said in the past about helping American conductors develop their talents, but little has been done that is practical. We all know that those facilities do not exist whereby a conductor who has neither wealth nor influence may find true expression, learning by personal experiment and experience what academic instruction can never teach him, proving himself, allowing himself all the time and care he feels due a freely individual interpretation, without outside criticism until he is ready for it. Classes in conductorship are obviously but guiding posts to knowledge, readings and rehearsals by amateur organizations woefully hampered and unsatisfactory.

The Laboratory Orchestra, my many years of experience assure me, is the answer to the problem.

The orchestra consists of fifty players from the best musicians of this city. Without allegiance to one particular musical director and therefore untyped by the influence of one personality, the ensemble presents itself purely as a "laboratory" orchestra, without intent of public appearance. It is ready to give careful, thorough readings, to respond to any musical demand.

With the Laboratory Orchestra a conductor can build up a repertoire; and when he considers himself prepared for a performance before an audience, select his own program and invite friends and critics to judge him. In this way may recognition be gained.

Composers, too, will benefit by the Laboratory Orchestra. Equipped with the full instrumentation required by modern compositions, the orchestra, under the baton of the composer himself or that of a director of his own choosing, will give the composer every opportunity to hear his work in actual sound, repeating bar after bar if he so wishes, to change his effects with utter freedom, until he has achieved the results he is striving for. All without alien presences or interference. This, you know, is unprecedented in American music. The time allotted each rehearsal might be divided between conductors, or between composer and conductor.

There are those composers and conductors who have patrons of their art who would advance the necessary cost of rehearsal for the encouragement of their protégés. Realizing, however, that there are those others who are also truly worthy but who could afford but a part of that amount, the creation of a Scholarship Fund, or some such fund to aid them is inevitable.

The more people who are reached by the aims of this project (and there are very many music-lovers as well as music-makers whom it would touch) the more interest would be concentrated to make the raising of this fund easier. The managing of the fund, of course, would lie in the hands of a board of trustees.

I am addressing this to you to gain your point of view of this endeavor. Will you not favor me with your free, personal opinion of and comment on this project? I would greatly appreciate it if you would make some mention of it in your paper.

Sincerely yours,
JACOB ALTSCHULER,
Managing Director.

The comment which Mr. Altschuler invites, is supplied in the various points stressed by his letter. It need only be added that he has hit upon a highly useful project which deserves and probably will find, hearty support from those whose artistic altruism and generous purses permit them to aid in sponsorship of a plan so strongly and directly beneficial to American music.

* * *

Before me lies a little pile of the Kalmus Miniature Orchestra Scores, as attractive a publication of its kind as I have come across. The neat booklets are about 7 x 5 inches in size, and in addition to the full scores of standard works, also offer the portraits of the composers, the time of performance, and short thematic analyses. The print is crystal clear, whether in the 18 page Wedding March by Mendelssohn, or the 166 page first symphony by Brahms. In the catalogue so far issued by E. F. Kalmus (New York) and to which he is rapidly adding, are included the symphonies by Haydn and Mozart, all of Beethoven's and Brahms', Franck's in D minor, Dvorak's New World, a number of overtures, Wagner excerpts, mixed music by Grieg, Liszt, Mendelssohn, Tschaikowsky, Ippolitow-Iwanow, Richard Strauss, and such modern examples as Debussy's Afternoon of a Faun, and the Fire Bird Suite by Stravinsky.

* * *

In Vienna, a one-man musical periodical, strangely named "23," is being published by Willi Reich. The gentleman has taken upon himself the burden of Atlas at the very least, for he says that his object is, "to set right all that in the world of music is half-hearted, devious, malicious, or false." Herr Reich also bares the true function of criticism, which should be, in his opinion, "to analyze, not to judge."

* * *

In the July issue of The Sackbut (London) there is an arresting article on the subject of applause. The author tells of a friend who got somewhat confused in the matter of when he should or should not clap his hands. The individual heard some Parsifal and Elijah excerpts at a music festival in a church, and no one applauded. At a concert performance of The Messiah there was tumultuous approbation.

He said to his author-friend: "Do you know, I can't quite see the reasonableness of applauding 'I Know That My Redeemer Liveth'! I'm not a religious chap. Haven't attended church since I was married. But I have my sense of pure and lofty thoughts, and *that* thought is one I simply couldn't clap to. But the beggars actually tried to encore it, and the woman singing looked as if she'd have liked to oblige. What's the ethics of this matter?"

The same man, at an orchestral concert, applauded after some Parsifal music, but found himself unwilling to do so after Beethoven's Coriolanus Overture, "a tragic overture, and the concluding phrases express defeat—and spiritual defeat at that."

The article concludes with this unsolved mystery:

The man finally went to opera. Trained by his experience of the symphony, he was aware that he must not applaud until the end of an act. But at the end of the first act something happened to amaze him. The instant the curtain began to descend, the applause began, while yet the singers were in the attitude of song, and while the band was working up to the grand climax of the music. The lower the curtain descended, the higher the applause rose, until the great *fortissimo* of the orchestra was drowned by it. The same thing occurred at the end of the second act, and again at the end of the third.

To his friend the man said: "If that thing had been done at a concert, would the audience have applauded the instant the singers had done, regardless of the fact that the orchestra had still something to do?" "Of course not," answered the friend, "but theatre audiences are not quite so civilized as concert ones."

Then the man went to Parsifal with his friend, the cultured musician. The conductor appeared and was heartily greeted by the audience. The man remembered the conductor. He had been to one of his symphony concerts; and as he clapped his entry, he felt he was acknowledging an intimate acquaintance. True to his principles, he waited until the curtain touched the stage before starting to clap at the end of the first act. "Good Lord!" exclaimed his friend, grabbing his arm, "don't do that!" The man observed that those nearby were looking at him with disgust. "Why not?" he said. "What's wrong? What's the special rule?" "This opera's on a sacred theme, you ass," his friend answered him.

At the end of the second act, while drinking beer in a bar with a few other hundred men who had trooped in solemn silence out of the auditorium, he said to his friend: "That seduction ballet's a bit thick for an opera on a sacred theme, old boy! But apart from that, is this Parsifal a more *religious* work than the Messiah? And if it isn't, which pretty obviously is the case, why can I clap the one and not the other? And why can I clap the conductor when he comes on? And why can I clap the thing when bits of it are done at a concert?"

The friend said: "Have another, and it's my call now."

* * *

Suggestion for a new American national anthem: The Eagle, by MacDowell.

* * *

News comes that Covent Garden may be saved after all for opera—provided, of course, that opera is saved first.

* * *

For grand opera singers, the last fifty years are the hardest.

* * *

Oysters and music will come back with the months that have an "r."

* * *

Stocks are going up, but jazz has sunk to a new low level.

* * *

A recent violin piece is called California Humoresque. What's humorous about California?

* * *

I read Evensong, by Beverly Nichols, a thinly disguised biography of the mature Nellie Melba. The portrait is drawn maliciously, showing all the seamy sides of a prima donna whose voice is declining while her ambition and egotism remain supreme. The musical descriptions in the book are more painstaking and correct than in most novels about opera singers. . . . I got more enjoyment out of Aldous Huxley's The Gioconda Smile, one of whose short stories, The Little Archimedes, has an astonishing pen picture of a *Wunderkind* with a genius for music and mathematics.

* * *

It is to be hoped that the New Deal, will serve American musicians with frequent aces, and none of the deuces.

I SEE THAT

Mr. and Mrs. Giulio Gatti-Casazza arrived in New York from Italy on August 31.

* * *

John Charles Thomas broadcast for the NRA Committee of the Radio, Screen and Stage on August 27. The committee's plans called for appearances by prominent artists and entertainers from five cities, New York, Washington, Los Angeles, Toledo and Boston. The baritone was heard from the last named city.

* * *

Doris Doe, contralto of the Metropolitan Opera Company, returned from Europe on August 15 by the SS. Ile de France.

* * *

Six pianists have been booked to appear as solo artists with the Chicago Symphony Orchestra this season by NBC Artists Service. They include Artur Schnabel, Rudolf Ganz, Poldi Mildner, Egon Petri, Maier and Pattison and Dalies Frantz. Mr. Frantz recently was awarded the Schubert Memorial prize.

* * *

At a recent concert of his Harvard Club series, Quinto Maganini, conductor of the New York Chamber Symphony, introduced two new songs. They were Cuban Serenade and Havanita, music by Mr. Maganini, lyrics by Robert A. Simon. Both songs were sung by Bruce Norman, tenor.

* * *

Cyrena Van Gordon, who makes her début with the Metropolitan Opera this winter, will be heard in a series of radio recitals over WJZ beginning September 13. Walter Golde will be at the piano.

* * *

Miltonella Beardsley has spent the summer teaching in New York. Following a short vacation she will re-open her studio on October 1. Mrs. Beardsley studied fifteen years with Joseffy and has had extensive experience as teacher and coach.

* * *

Mr. and Mrs. Lionello Perera, of New York, have announced the engagement of their daughter, Nina, to Charles Wood Collier of Washington, D. C. At the same time Mr. and Mrs. Henry J. Bittel of Elgin, Ill., have made public the betrothal of their daughter Dorothy Fern to Lionel Cantoni Perera, brother of Miss Perera. Mrs. Perera is the founder of the Perolé String Quartet. She has been the benefactress of several young artists, and is an active member of the board of the Musicians' Symphony Orchestra.

* * *

Frances Hall and Rudolph Gruen will broadcast an all-Brahms program from WTAM, Cleveland, through WEAF, on September 3. The list holds the scherzo from Sonata, op. 34b, a work usually known as a quintet for piano and strings, but originally conceived for two pianos; two valses, adapted for two pianos by the composer; and a Hungarian Dance, also arranged for two pianos by Brahms himself.

At the second of the six master classes that Miss Hall and Mr. Gruen are giving for the Piano Teachers' Association of Erie, Pa., Mr. Gruen delivered a lecture on Interpretation on August 7.

* * *

The Tenney Management is sponsoring a series of Wednesday Morning Musicales over WINS entitled Concert Stars of Tomorrow. The program of August 23 was given by Rose Hoffman, pupil of Thomas Hughes, and Mary Mitchell, soprano, pupil of Nadine Aslanoff.

* * *

Della Samoiloff sang in Aida at Soldiers' Field, Chicago, for the Century of Progress and she is also scheduled to sing La Forza del Destino and Il Trovatore in Washington, D. C., in October

* * *

Emily Roosevelt sang at the New Ocean House, Swampscott, Mass., on August 6.

* * *

Edith Henry, recently returned from a short vacation in Tennessee, is now at Booth Bay, Me., with Mr. and Mrs. Robert Steel.

* * *

Florence Wessell is spending her vacation with her daughter at Beverly, Mass. She will re-open her vocal studios in New York on September 15.

* * *

Mario Cozzi, baritone, sang Anthony Paganucci's The Gypsy King over WJZ on August 25.

* * *

Alfred O'Shea is spending his vacation in Montreal.

* * *

Irene Freimann, pianist, recently spent a week at Raleigh, N. C., where she appeared over the radio and gave recitals at the Carolina Pines Hotel and at Carolina Pines Camp.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Press Comments

THEODORE CELLA

Theodore Cella conducted his Transatlantic Liner at the Robin Hood Dell, Philadelphia, on August 11. According to Samuel L. Laciar in the Public Ledger: "The novelty of the concert was Theodore Cella's Transatlantic Liner, a series of five tonal sketches depicting events on a liner. The work was conducted by the composer. The orchestration is excellent. Mr. Cella received an ovation at the close."

Philip Klein in the Daily News wrote: "Theodore Cella, a youthful musician, led the orchestra when they played the first local rendition of his five movement conception of Transatlantic Liner, a musical version of a liner trip. It has imaginative powers. In his batonical endeavors he was able to do a first class job."

The Evening Bulletin commented: "The composer directed the performance. It is a pleasant recording of impressions of an ocean trip."

"This is an interesting bit of descriptive music," said Elsie Finn in the Record. "Cella paints in music a picture of a sea voyage beginning with the departure, then dancing, the moonlight, the sunrise and the landing. The work is interestingly orchestrated."

"Are you sick?"
"No."
"Are you sore about something?"
"No."
"Don't you like the piece?"
"It's O. K."
"Well?—"
"Oh, I don't like music."

DELLA SAMOILOFF

When Della Samoiloff sang Santuzza at the Robin Hood Dell, Philadelphia, on August 7, the Evening Bulletin said: "The opera is one of blazing intensity and scarcely controlled passion, and Miss Samoiloff threw herself into the part with fervor and a fine spirit of melodrama entirely fitting to the opera. Her voice is of good quality, strong, and well adapted to the part."

The Record held this opinion: "Della Samoiloff was responsible for most of the verve in Cavalleria. A fine soprano with an intense feeling for her part, Mme. Samoiloff felt the drama of her rôle of Santuzza, the spurned sweetheart of the fickle Turiddu so keenly, that she was often carried away. But she never forgot to sing beautifully in her opulent dramatic voice."

SONIA SHARNOVA

Sonia Sharnova, contralto, sang a program on August 20 at the Studebaker Theatre, Chicago, for the benefit of the Chicago Tribune Free Ice Fund. Herman Devries, writing in the Chicago Evening American, said: "Her recital appearance of yesterday was up to the standard she previously had set. The program, most interesting, was made up of songs and arias by Rossi, Donizetti, Boito, Loewe, Schubert, Brahms, Strauss and Massenet; two French folk songs arranged by Arnold Bax. Her voice is of excellent quality. Her diction is perfect. She has a magnificent legato and a pianissimo in the high register that many a soprano might envy. She has the refinement and restraint of a real aristocrat of the concert program."

Eugene Stinson, critic of the Chicago Daily News, referred to Miss Sharnova as the "new Matzenauer." To quote his review further: "She has sung widely in opera, and one rejoices to find an opera artist who can bring into recital so much refinement of method, such naturalness of feeling and so excellent an acquaintance with song literature as yesterday made Miss Sharnova's program seem a harbinger of better musical days."

Edward Moore in the Chicago Tribune: "In giving a midsummer song-recital at the Studebaker Theatre yesterday afternoon, Sonia Sharnova did the unusual thing. But she is a singer about as far above the average as her time was out of the ordinary. By voice she is contralto, with a range that permits her to sing almost anything ever written for contralto and with a rich, dramatic quality of the true operatic variety. But she is an interpreter as well as a singer. She has the insight to know how to create the particular mood for the particular song, and she possesses the gift of languages and the technic of projecting them so that words weigh equally with melody. In fact she looms so importantly from a vocal standpoint that for once a piano seems inadequate as an accompanying instrument."

EMILY ROOSEVELT

Following Emily Roosevelt's recent Weston, Conn., appearance as soloist with the New York Orchestra, under Nikolai Sokoloff, at Music Hill, the critic of the Norwalk Hour said: "Miss Emily Roosevelt, of Stamford, the soloist of the evening, lent her opulent voice to the Voi che sapete aria from Mozart's Le Nozze di Figaro, in which she displayed not only a beautifully-toned organ but also a sure grasp of the Mozart style in singing; then turning to Schubert for her next contribution to the program, she gave eloquent and dramatic pronouncement to Omnipotence, with its strong religious theme. The second half of the program opened with Miss Roosevelt in the aria Dich, teure Halle from Tannhäuser. Her pure, warm tones floated out over the audience triumphantly in Elisabeth's joyful invocation to the Hall of Song."

EMMA OTERO

Emma Otero, coloratura soprano, appeared under Nikolai Sokoloff with the New York Orchestra at Weston, Conn., on August 1. She sang the Care Compagne from Bellini's La Sonnambula and the Mad Scene from Hamlet (Thomas). The Norwalk Hour's review of the concert said: "Mlle. Otero revealed a voice of beauty, bell-like in clarity. She climaxed the Bellini aria with a brilliant E in alt, and won enthusiastic applause and many recalls." The South Norwalk Sentinel: "Miss Otero sang in her clear coloratura voice, and presented an attractive appearance before the large orchestra on the stage and sang with great ease." Miss Otero is an artist-pupil of Frank La Forge.

LEON CARSON

Leon Carson, tenor, sang as guest artist at the Hotel Stockton, Sea Girt, N. J., on August 13. Vera J. Kerrigan was at the piano for Mr. Carson.

In commenting on the concert one of the Asbury Park critics wrote as follows: "Last Sunday evening's concert at the Stockton, Sea Girt, was featured by the tenor solos of Leon Carson, concert artist and vocal teacher of New York. In a golden voice that thrilled his many listeners, Mr. Carson sang with effortless charm, songs of Handel, Clara Edwards, Michael Head, George Roberts and Pearl Curran. The applause of the audience brought three encores from Mr. Carson."

(*Continued on page* 18)

OBITUARY

Irving Weil

PARIS.—Irving Weil, music critic of the New York Evening Journal, died here on August 26. Mr. Weil was born in New York City fifty-five years ago. He was a graduate of City College, and for two years following the completion of his studies there was an instructor in the public schools of New York. After this he came to Paris, where he studied at the Sorbonne.

His first affiliation with journalism was when he became a member of the staff of the Brooklyn Standard Union. His later connections were with the Brooklyn Daily Eagle, the New York Herald, the New York Evening Post and the Cleveland Press. He accepted a position with the Journal in 1905 and in 1910 became its music critic. Mr. Weil was unmarried and made his home with his cousin, Mrs. William Shiber and her husband. He had gone abroad late this spring. D.

Luisa Bertana

BUENOS AIRES.—Luisa Bertana, mezzo-soprano, who had sung in opera in Europe and South America, died here recently. Mme. Bertana was born in Buenos Aires in 1898. When she was seventeen years old she began her musical studies under Maestro Rinaldi. In 1921 she made her first appearance at the Colon in the rôle of Preziosilla in La Forza del Destino, and later went to Italy. In 1924 Toscanini chose her for the rôle of Rubria in the world première of Boito's Nerone at La Scala. Since then she had made appearances in Buenos Aires and the principal theatres of Italy. Her best known rôles were those of Amneris, Adalgisa and Azucena, but she also was heard as Emma in Khovantchina, Debora in Pizzetti's Debora e Jaele, and several Wagnerian parts.

In the current season at the Colon, Mme. Bertana had scored in performances of Debora e Jaele and Norma, and her last appearance was in the part of Beppe in Amico Fritz. W.

Anthony Abarno

Anthony Abarno, manager of the Metropolitan Opera orchestra for the last sixteen years, died on August 27 at his home in Flushing, N. Y. He was sixty-four years old. Mr. Abarno, a native of Italy, came to America when he was ten. Six years later he enlisted in the United States Navy as a bugler. He resigned this post to study music, and played in the orchestras of several operatic organizations in South America. He became a trumpeter with the Metropolitan Opera's orchestra thirty-eight years ago, when he was twenty-six. In 1917 he became manager, in complete charge of the personnel of the orchestra. He also served for a while as vice-president of the Musicians' Municipal Protective Union, Local 310. He was married to Anna Uhlig Abarno, who died in 1930. Mr. Abarno had been in failing health and retired from his professional duties last March.

Albert E. Foster

CINCINNATI, O.—Albert E. Foster, for many years head of the Cincinnati Conservatory of Music, and a pianist who had given concerts in many cities, died at his home here on August 23. Mr. Foster was a native of London, Ont., where he was born seventy years ago. He had lived in Cincinnati for some fifty years. He resigned in 1906 from his post at the conservatory, as he found that his real estate business, which he operated in this and other cities, required all of his time. Mr. Foster owned Cincinnati's first skyscraper and other business and residential property. He was a member of the Masons and of the Cincinnati Symphony Circle. He leaves a widow, a son and a daughter.

Clara Louise Thurston

CHICAGO.—Clara Louise Thurston, an eminent harpist of this city, died here on August 19, after an illness of ten days. Miss Thurston was born in Chicago in 1885 and for years was connected with the Lyon & Healy music house. She made her first concert appearance at the age of sixteen years at the Longwood (Ill.) Academy and has since appeared on the concert stage in every state in the Union and Canada. She is survived by her brother, Frank J. Thurston.

Laura C. McKinley

JAMESTOWN, N. D.—Laura C. McKinley, wife of J. Henry McKinley, tenor and art director of the Lotos Club in New York, died here on August 21. Mr. and Mrs. McKinley were on a tour of the west. Recently they had been in Oklahoma City, Okla., where Mr. McKinley sang at the wedding of his niece. Mrs. McKinley, who was seventy-five, had been her husband's accompanist for almost fifty years. S.

Fourth Annual Music Festival Sponsored by Chicago Tribune

Thirty-Two Bands, Ballet of 1,500 and Chorus of 5,000 Entertain 85,000 People—Texas Civic Opera Company Presents Aida Before Audience of 54,000

CHICAGO.—The fourth annual Chicagoland Music Festival, sponsored by the Chicago Tribune, in co-operation with newspapers of the Middle West, was held in Soldiers' Field on August 19. Thirty-two bands, eighteen drum and bugle corps, twenty-five contest choruses, 1,500 dancing girls presenting a gypsy pageant and 5,000 singers in the Hallelujah Chorus were among the entertainers.

The event this year was an international one as the Kitsilano Boys' Band of Vancouver, British Columbia, was entered in the juvenile band competition. Victor Grabel, Chicagoland bandmaster, was music director of the festival. Guest band conductors were Arthur Pryor of New York, and A. A. Harding, University of Illinois. Noble Cain, director of the Chicago A Cappella Choir; George L. Tenney, president of the Chicago Choral Directors' Guild; James A. Mundy and J. Wesley Jones, leading Negro directors of Chicago, were among the choral directors. A crowd of about 85,000 witnessed the performance.

LARGE CHORAL AND BAND GROUPS

Six hundred voices directed by Wesley Jones, singing Sing Low, Sweet Chariot, with Marion Ray the featured soloist, brought out spontaneous applause and was perhaps the triumph of the evening.

Four corps of bugles on the field at once played the march from Aida. Julian R. Stripe, chosen best male singer in the Chicagoland contest, then sang I Love Life by Mana Zucca, disclosing a voice of good quality and range. The winner among the women singers was Naomi Evans of Wellington, Ill., who interpreted Ballatella from Pagliacci with the ease and accuracy of a trained singer.

George Tenney brought together 3,000 singers of the Choir Directors' Guild, who sang Unfold, Ye Portals, from Gounod's The Redemption beautifully. Some 200 musicians led by James Petrillo, president of the Musicians' Federation, played Thunder; then A. A. Harding of the University of Illinois and Arthur Pryor led the 2,000 massed bandsmen in U. S. Field Artillery and Liberty Bell. Victor Grabel was at the helm for the festival overture, followed by Land of Hope and Glory, and The Star Spangled Banner, played and sung by the festival band and chorus.

SPECTACLE ON DARKENED FIELD

The entire field became darkened. Frank Bennett and Carl Craven directed the 85,000 spectators in community singing of In the Good Old Summer Time, Sweet Adeline, Let Me Call You Sweetheart and America.

A vote of thanks is given herewith to the Chicago Tribune and all its workers, including Phil Maxwell, master of ceremonies, for the time and energy spent in preparation of this huge undertaking. Also words of praise are due to the directors of bands and choruses for their part in the evening's entertainment. The 3,000 voices sang as one man and the 1,500 members of the ballet trained by four of Chicago's best known dance teachers performed to the second Hungarian rhapsody by Brahms and the fifth Hungarian dance by the same composer. The climax of the night was the playing by Mr. Grabel and his band of Turkey in the Straw, Shouting the Battle Cry of Freedom, Dixie and A Hot Time in the Old Town Tonight, together with a patriotic display of fireworks.

SHARNOVA AT STUDEBAKER

Sonia Sharnova was heard in a song recital at the Studebaker Theater on August 20, given for the benefit of the Tribune Free Ice Fund, under the direction of Bertha Ott. Miss Sharnova's program was made up of appropriate numbers including songs and arias by Rossi, Donizetti ,Boito, Loewe, Schubert, Brahms, Strauss, Massenet and two folk songs arranged by Arnold Bax. Miss Sharnova is popular in Chicago where her recitals are looked forward to with pleasure by her listeners. She has a lovely voice of wide range; her interpretations are artistic and her diction perfect. She has style and poise which make the entire combination worthy of much praise.

Leon Benditzky furnished excellent accompaniments and added much to the high standard of the recital.

EDOARDO SACERDOTE ANNOUNCES SCHOLARSHIPS

Edoardo Sacerdote again offers tryouts for the Melba Scholarship, consisting of two private lessons a week and two lessons in the Operatic Art Theatre. The contest will be held on September 6. On September 8, the tryout for Operatic Art Theatre scholarships will be held. One full and one partial scholarship will be awarded for each type of voice.

Applications should be mailed to the Sacerdote Studios, Fine Arts Building and contestants should present themselves at the place above designated.

GALLO'S SEASON BEGINS SEPTEMBER 18

The San Carlo Opera Company will begin its four weeks' season at the Auditorium on September 18. The first opera to be presented will be Carmen, with Ina Bourskaya, Alba Novella and Mario Valle in the cast.

Fortune Gallo, general manager of the San Carlo company had already included the following in his personnel, while other negotiations are pending. Among the sopranos are Bianca Saroya, Hizi Koyke, Thalia Sabanieva, Ina de Martino, Ethel Fox, Alba Novella, Lucy Monroe, Philene Falco and Alice Homer. Mezzo sopranos and contraltos include Ina Bourskaya, Dreda Aves, Bernice Schalker, Eleanora Demora, Marian Selee and Maria Zara. The tenors are Dimitri Onofrei, Aroldo Lindi, Fernando Bertini, Francesco Curci; the baritones, Mario Valle, Claudio Frigerio, Stefan Kozakevich and the bassos, Leon Rothier, Amund Sjovik and Natale Cervi.

The operas to be given are: Trovatore, Boheme, Mme. Butterfly, Aida, Lucia di Lammermoor, Tosca, Barber of Seville, Traviata, Rigoletto, Cavalleria Rusticana, Pagliacci, Carmen, Romeo and Juliet, Tales of Hoffmann, Faust, Gioconda, Forza del Destino, Andrea Chenier, Otello, Martha, Hansel and Gretel and Lohengrin.

HENRY WEBER RETURNS

Henry Weber, production man of NBC in Chicago, has returned to Chicago after spending five weeks in Galveston, Tex., and a week in Nashville.

MUSIC AT THE FAIR

On August 15 a concert was given at A Century of Progress Floating Theatre by George Goebel, boy soprano, and Frederic Jencks, baritone, assisted by the Fair Quintet, Edward P. Wurtzebach, director, in a program of Negro spirituals, cowboy songs and ballads. The fourteen-year-old George Goebel was much applauded by the large audience on hand, after his performance of Sunrise and You by Penn and Sweet Mystery of Life from Naughty Marietta by Herbert. His other numbers including Three Cowboy songs in costume with ukelele accompaniment, Night Herding and A Cowboy's Best Friend; Home on the Range by Guion; Weatherley's Danny Boy and Rasbach's Trees. Mr. Jencks' offerings were Let My People Go., Water Boy, Ride On, King Jesus (Negro spirituals), Mozart's Non Piu Andrai from the Marriage of Figaro and Friml's Song of the Vagabonds, Martin's Wayfarer's Night Song and The Trumpeter by Dix. The quintet played the Gypsy Serenade, by Charles Valdez, and World War Medley by Lare, besides accompanying the singers in a satisfying manner.

The Mundy choristers and Quinn Chapel Choir were again heard in a concert at the Floating Theatre.

On August 17, a Gilbert and Sullivan program was presented at the Floating Theatre as part of the International Water Carnival. The artists included Margery Maxwell, soprano; Irene Pavloska, contralto; Edward Kemp, tenor; Frederic Jencks, baritone; the chorus of the Chicago Civic Opera Chorus School (Attico Bernabini, director) and the Century of Progress Quintet (Edward P. Wurtzebach, director). Every seat in the outdoor pavilion was taken by followers of these concerts which are becoming more popular as the Fair goes along.

Other concerts of the week included the National High School Orchestra of 220 members which played at the Hall of States and the National High School Band of 110 pieces, playing at the Court of States.

NOTES FROM DEPAUL UNIVERSITY

The School of Music of DePaul University in beginning its thirteenth year as a department of a recognized institution of learning has made many important additions to its already eminent faculty. In the department of piano, Sergei Tarnowsky, Russian pianist and teacher of Horowitz, has been engaged to teach privately and also to conduct classes in repertoire and the elements of interpretation. As interpretation is a part of the regular curriculum of the school, all students will have an opportunity of doing work with Mr. Tarnowsky.

Mildred Huls is another pianist who will assume her duties at DePaul in September. She is also coach to many opera artists and upon her arrival at the school, Miss Huls will at once prepare an operatic performance. It is her desire to present at least two operas a year.

Michael Wilkomirski has been engaged for the violin department. Besides his private teaching he will conduct classes in repertoire and ensemble.

Three new names appear in the department of voice: John D. Sample, Fanny Cole Sample and Sara Targoff. Mr. Sample is known as the teacher of concert and operatic artists as well as those of radio. Mr. Sample will conduct teachers' training classes in addition to his private work.

The department of theory and composition will be strengthened by the names of Dr. Wesley La Violette and his assistant Glenn Bacon. Dr. La Violette's larger compositions have been performed by many symphony orchestras, while his songs are in the repertoires of the many concert artists.

AIDA PRODUCED BY TEXAS CIVIC OPERA COMPANY

The Texas Civic Opera Company presented Aida in Soldiers' Field, on August 23, before 54,000 spectators, in celebration of their state's day at A Century of Progress. The opera was sung in English and the price of admission ranged from twenty-five cents to one dollar and fifty cents.

The cast was made up of earnest and hard-working singers including Della Samoiloff in the title part; Dreda Aves as Amneris; Joseph Wetzel, Rhadames; Martino Rossi, Amonasro; Amund Sjovik, Ramphis; Leo de Hierapolis, the Egyptian King; Maria Pallaria, High Priestess and George Holleman, the Messenger. All did excellent work in their respective parts.

The chorus, Texans by birth, sang gloriously, winning the praise of critics and audience alike. It is a well trained organization, and should go far in its chosen field. The ballet, under the direction of Sergei Oukrainsky, all silver and gold statues, added materially in making the performance praiseworthy in every respect. The Triumphal scene, with its Egyptian pyramids, pillars, sphynxes, palms and colored lights was impressive.

Vittorio Verse, formerly of the Metropolitan, held his forces well in hand. The orchestra was made up of recruits from the Symphony and Civic Opera Orchestras of Chicago.

Much credit is due Mrs. John Wesley Graham, general manager of the association, for this great pageant, and bringing into Chicago such a huge organization, which did their bit for the glory of their home state. They gave a performance which was worth while and much appreciated by the large number of patrons gathered in this vast open stadium.

BRUNE'S COMPOSITIONS HEARD

A program of compositions by Adolf Brune, composer-pianist, was given in the Illinois Host House at A Century of Progress on August 20.

Two movements of the sonata for violin and piano, op. 33, were beautifully played by Ruth Ray and Magdalen Massmann. Miss Ray's exquisite tone, combined with Miss Massmann's fluent technic, brought to this erudite and tremendously difficult work a clarity and appeal which the audience acclaimed vociferously.

Margaret Lester sang a group of three German songs, and an effective setting of The Banks of Doon, disclosing a lovely voice. William Lester played faultless accompaniments.

The last number was a first performance of the intermezzo from the piano concerto, op. 21, with Mr. Brune displaying nobility of tone in the solo part and Miss Massmann supplying sympathetic support at the second piano. The audience accorded Mr. Brune a genuine ovation at the end of the program.

RENE DEVRIES.

Van Hoogstraten and the Hofmanns Sail

Among the passengers sailing from New York by the SS. Europa on August 25 were Josef Hofmann and Mrs. Hofmann and Willem van Hoogstraten. The pianist will tour Europe, making concert appearances in almost every country, including Russia.

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 43 Cedar St., Chicago, Ill.
Tel. Delaware 8594

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

CARA VERSON
Pianist......"Musical Rebel"
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

ANNA FITZU
VOICE
Carnegie Hall, New York COlumbus 5-1242

EDYTHE J. MAGEE
VOICE CULTURE
Teacher of LEONORA CORONA and HIZI KOYKE
Metropolitan Opera House Studios PEnnsylvania 6-2634

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

ARTURO VIT
VOICE PLACEMENT OPERA COACH
Studio 205 West 57th St. New York
Telephone Circle 7-5420

LAWRENCE BERGÈRE
VOICE SPECIALIST
8 West 75th St., New York *Tel. SUs.* 7-8095

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2136

ANTONI SALA
CELLIST
Mgt.: HAENSEL & JONES, 113 West 57th St., New York

JOSEPH F. WAGNER
CONDUCTOR-COMPOSER
Address care Musical Courier, 113 W. 57th St., N. Y.

LEONORA CORONA
SOPRANO, METROPOLITAN OPERA CO.

MANAGEMENT: NBC ARTISTS SERVICE, 711-5TH AVE, NEW YORK

BUY IN YOUR HOME TOWN
When You Want Anything in Music
REMEMBER YOUR HOME DEALER

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

NORENA

Metropolitan Opera
Management N B C Artists Service, 711 Fifth Ave., New York

Welsh National Eisteddfod Revives Ancient Ceremony

(*Continued from Page 5*)

It is no exaggeration to say that music has saved the soul of Wales in these dark years.

I could tell a hundred tales of similar heroism from this week's program. Fifty little children left Cardiff at five o'clock one morning, got delayed on their journey, and arrived in the afternoon only just in time to sing. "Snowflakes" they called themselves, and they sang with a sweetness to melt the heart of a stone. They went home smiling, although they had won only the third prize. But third prize is not so bad out of sixteen competitors, for little people who have been travelling for eight hours and lived on buns and milk! Perhaps the reason for such keenness will be easier to understand in America when you read that the conductor of these Snowflakes is a nineteen-year-old girl, Eira Novello-Williams, a niece of Madame Clara Novello-Davies.

In passing I must mention an impressive individual success. One W. Bradwen Jones, an organist in Holyhead and a self-taught composer, scooped the pool in the composition competitions. There were eight classes for composers. One prize was withheld, and Bradwen Jones's name was placed first in every one of the other sections. That puts $165 into his pocket.

Moments of intense excitement have been plentiful. Although Ystalyfera won the chief choral competition, there was a terrific bid against them from England by the Sale (Manchester) Choir and the Llanelly Choir.

THE GORSEDD CEREMONY

held in the early morning at the Welsh Eisteddfod as Wrexham. The trumpeter sounds the call to four points of the compass. (Photo by H. S. Gordon.)

Only one mark separated the first from the second, and the second from the third.

A Male Choir War

The chief male voice choirs competition this year was nothing less than sensational. Male choirs' days are always hectic. Here the competitive element is on top and music is a side issue (a fact which composers recognize by providing these wonderful choirs with test pieces which are the most abject muck masquerading as music in the whole world—more's the pity). In Wales for several years the Swansea and Morriston choirs have been terrific rivals. They are neighbors in South Wales, and quite good friends in all things except music. Under the shade of Saint Cecilia, teeth are bared and fists clenched. For them all's fair in love, war—and music. In their view, the sole purpose of the National Eisteddfod is to decide which of these two rivals shall be placed first and which second. After today they can think again. Five adjudicators, amongst them being Sir Granville Bantock and Sir Hugh Roberton, decided that the true place for both Swansea and Morriston was amongst the "also ran." Neither was in the first three. Hadley and District came first, Hebden Briercliffe second, and Pendyrus third. The first two are not from Wales at all, but from England!

Solo Voices Compete for Blue Ribbon

Another excellent innovation calls for comment. This year, for the first time, winners in the solo-voice classes have sung in competition for the Blue Ribbon of the Eisteddfod. Each sang one of the test pieces of his or her original class and a Schubert song. Schubert and nerves found most of them out. The "best single performance of the competition," according to Sir Hugh Roberton, was by Ernest Williams in the great aria from Elgar's Light of Life. I have said elsewhere that I consider this man has the finest lyric tenor voice to be found today in Great Britain. The best Wales has been able to do for him is find him a job as assistant relieving officer in Holywell, despite five successes in National Eisteddfods. Nervousness in his Schubert song robbed him of the Blue Ribbon, which was awarded to Jenny Ellis, a soprano who has won innumerable Eisteddfod successes.

Limitations of space prevent me from telling the whole story of this great week, but this sketch will perhaps convey its atmosphere. Poetry, the drama and literature all play big parts which are outside my scope. Ceremony is always plentiful in this hoary institution, from the meeting of the

THE PAVILION

at Wrexham. The tower of Wrexham Church, where the founder of Yale University lies buried, can be seen in the distance. (Photo by H. S. Gordon.)

ancient "Gorsedd" in a Druidical semi-circle in the early morning, to the crowning and "chairing" of the year's victorious bards. David Lloyd George and John Masefield (Poet-Laureate) were among the distinguished visitors. Lord Howard de Walden was the inspiring president of the occasion; and the patronage of the King and Queen and the Prince of Wales has made the Wrexham Eisteddfod royal in name, as it has been royal in achievement.

Juilliard Summer School Completes Term

The Juilliard Summer School, which completed its second season on August 18, held "open house" on August 14, all the classes of that day, with the exception of private instrumental and vocal lessons, being accessible to visitors. The schedule offered a wide choice of subjects, including classes in the various phases of theory and the abstract and intellectual application of music; training in the more concrete aspects of the art; and the presentation of pedagogic principles and their demonstration. To illustrate method courses offered in the public school music department, groups of children taken from the New York public schools were formed into demonstration classes to give the teachers an opportunity to put into practice and to test the theories of their work. The courses offered in this department included music in the primary and upper grades under Mabelle Glenn; problems of supervision, psychology of music and the principles of music education under Dr. James L. Mursell; methods of teaching theory, George A. Wedge; class instruction in voice, group voice and choral conducting under Bernard U. Taylor; group piano under Grace Helen Nash; string instruments, Carl Licht, and orchestral instruments under Albert A. Becker. Adolph Schmid directed the conducting classes.

Mr. Wedge's course in the methods and materials of theory presented a comprehensive survey of this field, taking into account the analysis and structure of musical form and the various manifestations and appliances of its principles, and also including a thorough training in listening to and dissecting the musical components of numerous examples of tonal literature.

Among the interesting classes open to visitors were the demonstration classes held by Mabelle Glenn and Grace Nash. The former presented a group of children of five and six years of age, who had been trained in rhythm, phrasing and simple tone placement, the elements of music felt to be most basic and primary. No effort had been made to teach them to read, nor were the notes called by their alphabetic names. They were taught to recognize certain rhythms in the tunes played for them as "march," "skip," "gallop," or "walk." They were also given drill in tonal vocabulary, and several of the children were called on for individual performance, singing simple tunes with good intonation and confidence.

Miss Nash demonstrated group piano training with children slightly older than Miss Glenn's pupils. Two pianos were in the class room, to which the children were called in turn. The entire class was equipped with paper keyboards on which they found their notes and practised their performance. This training included the elements of the technic of tone production, introduction to the staffs and notation, and observance of phrasing and rhythmic pattern.

In both classes the children (none of whom had had any previous musical training) showed excellent response and genuine enjoyment and lack of self-consciousness. Both Miss Glenn and Miss Nash have fostered individuality and encouraged their pupils to make their own musical decisions. Both demonstrations were attended by a large number of visitors, duly impressed by this practical manifestation of pedagogic abstractions.

M. L. S.

Maganini Programs Early American Operas

Excerpts from two early American operas—one believed to be the first native lyric drama, the other to be the first ever composed on an American subject—will be presented on one of the programs of the New York Chamber Symphony under Quinto Maganini, at Town Hall, New York, this season.

The first work, Leonora, by William Henry Fry, at one time music critic of the New York Tribune, was produced at the Chestnut Street Theatre, Philadelphia, in 1845. It was a musical transcription of The Lady of Lyons, and was declared by a contemporary critic to be "full of delicious, sweet music." The New York Times went further, and said it had "abandon." After a considerable run in Philadelphia, at the composer's expense, Leonora was produced thirteen years later in New York. Fry's work had a libretto by his brother, in English. "Shall our American muse chant in a foreign tongue?" he demanded. "Forbid it, national sense, pride and ambition!" Fry was the forerunner of those who believe opera should be sung in the language of its audience.

The second work which Mr. Maganini will play in part, is Rip Van Winkle by George F. Bristow. Bristow, like Fry, was a champion of American music.

Claire Alcee Back in America

Claire Alcee, soprano, formerly of the Philadelphia Opera Company, returned early in the summer from a season in Europe. Mme. Alcee and her husband, Andrew Strong White of Syracuse, N. Y., have been abroad since last October and the singer had made appearances in Italy and Germany. Her present plans include a début at the Paris Opéra next season.

Since coming back to America, Mme. Alcee has fulfilled a number of engagements, among them a recital on July 11 at the residence of Mr. and Mrs. H. Winfield Chapin at Syracuse. On this occasion she sang a Mozart aria, Schubert and Liszt numbers, the Recit et air de Lia from Debussy's L'Enfant Prodigue and a song by Arthur B. Williams, How like a Flower, dedicated to Mme. Alcee. She also presented in costume excerpts from Gounod's Romeo and Juliet and Massenet's Thaïs.

On August 8, Mme. Alcee was soloist with the Syracuse University Orchestra, André Polah, conductor, at the final concert of the summer session of the university's summer session. She sang the aria Adieu, Forêts, from Tschaikowsky's Jeanne d'Arc, excerpts from Gounod's Faust, and (by request) Mr. Williams' How Like a Flower.

Charles Haubiel Lectures

Charles Haubiel, professor of history of music and composition at New York University, lectured before a capacity audience at Unity House in Forest Park, Pa., on August 18. Professor Haubiel traced the various styles of composition from the time of Pope Gregory to Arnold Schoenberg, using the theme of Swanee River as a cantus fi nus against the various treatments of each successive school of composers and illustrated the developments at the keyboard.

Ralfe Leech Sterner Weds Mrs. Trelawney

Greenwich, Conn.—Ralfe Leech Sterner, director of the New York School of Music and Arts, New York, was married here on August 19 to Mrs. Marguerite Trelawney, musician and daughter of William T. Sterling, an executive of the Standard Oil Company.

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, Paris, France

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: LEON DELORT, 252 Fbg. St. Honoré, Paris

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honoré, Paris.

GERARD HEKKING
VIOLONCELLIST
Concertising in Europe 1933-34. Pupils accepted.
19, rue Ampère, Paris Tel.: Wagram 32-13

VIOLA MITCHELL
VIOLINIST
IN EUROPE 1933-1934

OLGA CARA
INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
Studio: 136, rue La Boetie, Paris, France
Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH—Associated as Accompanist with Chaliapin, Tetrazzini, Calve, Melba, Gerhardt, Claire Dux, Matzenauer, Supervia, D'Alvarez, Richard Crooks, John Charles Thomas, Schorr, Melchior, Ysaye, Morini, and Casals.
Studio: 93 Cornwall Gardens, London, S. W. 7, England

WILLIAM CLARK OPERA—CONCERTS
AMERICAN TENOR
Address:
Fascist Agency of the Spectacle, Ugo Foscolo 2, Milan

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brechant, Paris, France

FRANCESCO MERLI
TENOR—SAN FRANCISCO OPERA
Columbia Records

RUSSIAN CONSERVATORY (Paris)
Serge Rachmaninoff, Honorary President
Open all year—Students of all nationalities admitted. Complete courses in piano and all other instruments orchestra, composition, voice, opera, ensemble, ballet, theory, harmony, history, etc.
26, Ave. de Tokio, Paris Tel. Kleber 82.54

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
80 rue de Rome, Paris, France

HOWARD-JONES: SAMMONS SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

DELLA BENNI
NOW SINGING IN ITALY
Address Hotel Diana, Milan

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI
SCHIPA
TIBBETT
RETHBERG
MENUHIN

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

The Mystic Realm

(Continued from page 6)

people live in a make-believe land and are probably entirely unconscious of the fact. Castles in Spain are common possessions but are seldom mentioned in conversation. Yet each person has an individual retreat to which he withdraws when opportunity offers, and, secure from the observations of his fellow men, lives his real life filled with romantic adventure. His words and movements, heard and noted by others, are as automatic and meaningless as the cuckoo in the chimney-clock. He sells you coffee, flour, cheese, hose, cabbage, peaches and diamonds. He talks of the weather, the political situation, the condition of crops or the latest development in airplanes. But he is actually mounted on some mettlesome steed playing polo at Beverly Hills or winging his way across country in his latest low-wing monoplane, or making love to the princess of his dreams at some Adirondack camp in the summer or on the Riviera in the winter. That he receives money for his daily labor is quite incidental—a means to an end—the sustaining of life in order that his Castilian abode may be properly cared for. And the purpose of all this? He does not know and very likely never has given it any thought—accepting the day by day task as his stint in the mill of life and thankful that he has a task to perform.

Intimations of Unspoken Things

But, every now and again come creeping into his soul dark musings. "Thoughts of the last bitter hour come like a blight over his spirit, and images of the stern agony, the shroud, the pall, the breathless darkness, the narrow house, make him to shudder and grow sick at heart." In a vivid flash there is revealed to him the pendulum of life ever swinging through a shortening arc, his few and numbered days take graphic hold on his mind and he senses the brief span ere "he shall no more see the all-beholding sun—when he shall be called to mix again with his brothers, the insensible rock and the sluggish clod, and when nowhere in the firmament, nor in the earth, nor in the waters of the earth, will exist that pale form" of which he was so proud nor that mind in which he lived and had his being.

This is the time of tragedy. Melancholy thoughts crowd the imagination, hordes of phantasmagoria fill the sky, one feels himself pursued by infernal cohorts of Beelzebub and, having no refuge to which to flee, often seeks shelter in oblivion.

And what has this to do with music appreciation? For the sensitive soul (and this includes most mortals) music is, or could be, the haven for the tortured mind, the shelter in which peace, quiet and happiness would be found.

The reason for this is the all-inclusiveness of music. It speaks no language so open as the prose of Thackeray, yet it is far more subtle and unreal than the poetry of Goethe. It utters the profound philosophy of life in an idiom untranslatable save through the spiritual cipher of the individual entity.

Limits of the Technical Approach

Forever discarded, then, must be the theory that music appreciation consists in learning something about form, construction, the scale, rhythm, balance, history, polyphony, etc. Music appreciation does not now consist and never has consisted of studies in the theory of music. These studies are sometimes a help in the understanding of music, but they have no relation at all to its appreciation. The true appreciation of music comes from the desire of the individual to find sanctuary for his harassed and persecuted soul, and this refuge is not to be found—except briefly—in the mundane affairs of life. It may be found in the hypnosis of cloistered immolation, in the mysticism of poetic prophecy, in the symbolism of Grecian architecture, Roman painting, Florentine statuary; it may be found in the forest primeval, in the empty desert, in the crowded metropolis; but nowhere can it be found so easily as in the far distant and little-known world of sound—that magic land where all dreams come true and all worries cease.

Need for Spiritual Sanctuary

It may be objected that few people, by and large, listen to music for the purpose of running away from themselves, that the majority of concert-goers are sane, level-headed people who enjoy music for the sake of the music alone, that no one gives a thought to the state of his mind when he starts for a concert, that most concerts are attended by people who contracted for their tickets days, weeks or months before the events.

That is all very true; no one will deny it, yet it does not change the fact that the existence of music is dependent upon the turmoil of the soul, that all music is the attempt of the composer to depict some phase of personal emotion which, for want of a better name, we call spiritual conflict, that this spiritual conflict is the battle of life for many individuals during the early part of their careers, and that until and unless they discover sanctuary in some of the arts there is no rest for their souls.

Life is not and never can be a placid sea whereon the individual bark is launched for holiday excursion to romantic isles. Life is Thermopylae and each soul a Leonidas; and there is no respite from the day of draft in his mother's womb to the exulting paean of "taps" at the sepulchre.

And how is one to discover this far-away land? This sanctuary of beauty and light?

"Seek and ye shall find; knock and it shall be opened unto you."

To learn to appreciate the great music of the world—the fugues of Bach, the symphonies of Brahms, the tone poems of Strauss one must make up his mind to listen to them and find out why they have taken such a hold on the imagination of the initiated. No one, not even the most erudite musician-philosopher, can fully understand and appreciate great music on a first hearing—or on the fifth or tenth. One must listen to great music with determination to understand it, to unravel its mysteries, to fathom its meaning, and one must know that his solution will be individual, that it may not coincide with that of any other listener, that it has a message for him alone.

And when he has learned to do that—has attended many concerts for the sole purpose of hearing one composition many times—has become fascinated by the process of learning and absorbing themes new and old—then one has arrived at the portal of the promised land. From then on his duty as guardian of the pass becomes a light and a joyful task. His world is the world of sound and whether he sits in a concert hall or in the cockpit of an airplane he is living in the magic land of melody, singing to himself or listening to the wondrous beauty of the Beethoven seventh symphony, taking part in the music drama La Boheme, and waiting impatiently until he will have another opportunity of living the tragedy of the funeral march from Götterdämmerung or viewing Italian life past and present through Respighi's Pines of Rome.

The appreciation of music, then, is not to be gained through any superficial study of tunes, motives and rhythms. It is not to be accomplished by a reading of programs and the occasional hearing (usually listlessly) of good music. It is only to be had through conscientious and continued effort over many years until one has acquired the taste for good music, for the best music, and nothing will satisfy the mind and soul but good music and more of it.

Rewards of the Faithful

To hear an orchestra once, or occasionally, is of small value. The Chicago Symphony Orchestra may give as many as one hundred concerts in the city of Chicago during one season. There are many people who will hear every one of those concerts and there are a very great many who will hear more than half of them. Patrons of symphony orchestras are glad that they have the opportunity of listening to masterpieces week after week and when the season is over are sorry that it will be six months or more before they will hear their wondrous music again. After five years of symphony concerts they are so enthralled with the beauty of sound that missing a concert becomes a catastrophe and is not to be thought of. They will go to almost any lengths to be present, especially if the program contains an old and loved symphony, or overture, or suite; and they will go to almost as great lengths if something new and untried is to be given a hearing.

They are the true appreciators of music Few in number, yes, because the task of hearing music over and over seems to be more than many people are willing to undertake. But that is the only way to learn to appreciate music and those who believe otherwise are simply fooling themselves. If one does not have access to an orchestra, one has available all the best of music through the phonograph or the radio; and while they are very imperfect substitutes, still one has the opportunity of listening and studying almost all the musical literature of the world. Symphonies, operas, string quartets, piano solos, trios, choruses, anything and everything that the mind craves is to be found in the literature of these agencies, and one has only to use them to become acquainted with and love the fugues of Bach, the sonatas of Mozart, the symphonies of Beethoven, the operas of Puccini.

The End.

MME. FLORENCE LEE HOLTZMAN
Voice—Grand Opera Coaching
July—August Private Theater Merrill, N. Y. | Oct.—March Private Theater 168 E. 63rd St., N. Y. C. | Spring Carcano Theater M.lan, Italy

CHRISTIAAN KRIENS
Conductor Station WTIC
The Travelers Hartford, Conn.

MAREK WINDHEIM Tenor
METROPOLITAN, RAVINIA, SAN FRANCISCO, LOS ANGELES OPERAS

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 310 W. 106th St. N. Y. C. Tel. ACademy 2-5793

GRACE LEADENHAM
AUSTIN
Composer of Songs
Sold by G. Schirmer, 3 E. 43rd St., New York
Personal Address: 300 Central Park West, New York

MARGARET HERNDON
CONTRALTO—HARPIST
Concert and Radio Artist
Westminster Choir School, Princeton, N. J.

MICHAEL RAGGINI
TENOR
Radio—Opera—Concert
Address: Musical Courier, 113 W. 57th St., N. Y.

J. ALDEN EDKINS
Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

ROSARIO BOURDON
CONDUCTOR

AGNES ANDERSON
CONTRALTO
RADIO ARTIST
Address care of Musical Courier, 113 West 57th St., N. Y.

RAYMOND LEE
TENOR—Radio Artist
Address care of Musical Courier
113 West 57th Street New York

REX SHERIDAN
BARITONE
Radio—Concert Artist
Address care of Musical Courier, 113W. 57th St., N. Y.

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Goethe Str. 39, Berlin-Zehlendorf West, Germany

VASILY ROMAKOF
BASS-BARITONE
Concerts-Recitals
Concert Management ARTHUR JUDSON
113 W. 57th ST., N. Y. C.

ARTHUR ANDERSON
BASSO
Metropolitan Opera Co.
Concert Management Arthur Judson
113 West 57th Street, New York

WILLIAM DALY
CONDUCTOR
Address NBC
711 Fifth Ave.
New York

BARBARA LULL
VIOLINIST
"She should be reckoned among the foremost women virtuosi of the violin."—Berlin (Der Deutsche).
Address: c/o 1414 Steinway Bldg., 113 West Fifty-seventh Street, New York, N. Y.

FREDERICK SCHLIEDER
CREATIVE MUSIC EDUCATION
Summer Courses
Studio: 27 West 72nd St., New York Tel. TRafalgar 7-4200

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

JULIA PETERS
Soprano
Concert Management GEORGE LEYDEN COLLEDGE
113 W. 57th St., New York
Circle 7-1963

ROSA PONSELLE
Exclusive Management: LIBBIE MILLER
113 West 57th St. New York City
Victor Records
Knabe Piano

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly
The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50. Foreign, $6.25

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

La Musique dans l'Oeuvre de Marcel Proust, by Florance Hier.

An exhaustive, tasteful, and interesting study of musical passages and references in the works of Marcel Proust, this paper-covered book represents the Ph.D. thesis submitted by the author for a degree at Columbia University. It is highly creditable that the institution accepted a thesis so different from the beaten academic track.

Miss Hier writes arrestingly of Proust's musical contacts and approaches, his tonal sensibility and erudition, his intellectual and aesthetic response to the art and the rôle it played in his theoretical beliefs. The little volume is filled with the author's vivid reactions and discerning comments, expressed in graceful and sensitive French writing. Her pages are of such genuine worth and instructiveness that they should be translated into English. (Publications of the Institute of French Studies, Inc., Columbia University, New York.)

Reviewed by R. M. Knerr

For Violin and Piano

The Lark, poem in form of a rondo, by Mario Castelnuovo-Tedesco; edited and fingered by Jascha Heifetz.

An extremely brilliant extended work for the violin repertoire, about thirty pages in length, and consisting of twenty brief sections, in which there is ample contrast and opportunity for many varieties of bravura playing. The work opens with a series of rapid trills, followed by passage work; sections in slower, wistful tempo appear at intervals; the rondo motive recurs in various guises, interspersed with flashing scale passages, and the whole closes with a vigorous section for octave bowing, forming a striking climax. The piano part is also of beautiful workmanship and effective makeup. This is a composition to tempt violinists whose technical gifts are well developed. (New York: Carl Fischer, Inc.)

For Violin, Cello and Piano

Trio Repertoire; favorite pieces for violin, cello and piano by classic and modern composers.

The fifteen numbers include transcriptions of such familiar classics as the adagio sostenuto from Beethoven's "Moonlight" sonata; Schubert's Moment Musical, op. 94, No. 3; Chopin's Valse brillante, op. 34, No. 2, and Brahms' waltz in A major, as well as Dvorak's Songs My Mother Taught Me, Bohm's Calm As the Night, Rubinstein's Russian Romance from the concerto in D minor, op. 70, and the gypsy folk song Dark Eyes. The material is thus seen to be amply colorful, and the arrangements for the three instruments (parts for which are published in separate volumes) are well edited and practical. (Philadelphia, Theodore Presser Co.)

Songs

Singing to You; lyric by Grantland Rice; music by Oscar J. Fox.

The tuneful qualities which have made a number of Mr. Fox' works popular favorites, as well as a grateful simplicity, mark this latest addition to his catalogue. The poet has here provided a text which moves in short, regular sections, having the advantage of leading steadily to a high point. The most telling moments occur in the repetition of the word "remember" and the climax just before the close on a high F, with "I love you," may thrill the feminine auditor if the protestant be a ringing lyric tenor like James Melton, who introduced the work to the air waves. It is published in three versions, high voice in D, medium in B flat, and low in G, the second of which is also provided with orchestration. The range in the medium voice version is from D to F. (New York: Carl Fischer, Inc.)

Come to Me; words by George Meredith; music by Andre Kostelanetz.

Meredith's poem, voicing a woman's plea for love, with the recurring phrase "Violets on the tender stem, Die and wither in their bloom, Under dewy grass," has been given a conventional but animated setting by Mr. Kostelanetz, a conductor known to radio patrons. The range of the song is taxing, as the melody (in the high voice version, key of D flat) mounts from F to high B flat, with an optional D flat. It is true that alternate low notes are provided. The work is tuneful and effective, without probing the sentiments of the text too deeply. (New York: Carl Fischer, Inc.)

Press Comments

(*Continued from page* 14)

CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman's Dark Dancers of the Mardi Gras was given its premiere on August 8 on the opening program of the fifth week of the Hollywood Bowl concerts. Raymond Paige conducted and the composer was at the piano. Critical opinion,

CHARLES WAKEFIELD CADMAN

as expressed in the Los Angeles press, is summed up in Carl Bronson's terse sentence, taken from his review in the Evening Herald-Express: "A colorful work." Mr. Bronson further commented: "It was warmly received," adding "Not Indian, not Negro but very American and tantalizingly orchestrated. Cadman presided at the piano and added a feeling touch to his score." Isabel Morse Jones in the Los Angeles Times stated: "Cadman, the favorite California composer, wrote Dark Dancers perhaps as a gesture to New York or Harlem. As richly orchestrated as anything Gershwin ever does."

Hague Kinsey in the Pacific Coast Musician declared that: "The composer has effectively captured the light, whimsical spirit of the colorful carnival, portraying it in descriptive terms. It is a gay, romantic work, quite modern in idiom, full-blooded in portrayal of the Creole spirit. It was well received and Mr. Paige proved his sound musicianship as conductor."

In the opinion of the critic of the Los Angeles Examiner: "The high spot of the program was the premiere of Cadman's Dark Dancers of the Mardi Gras with Mr. Cadman at the piano for this number. Both composer and conductor were warmly received. The work is short, lively and quite modern and a long step away from the usual Cadman style."

Richard D. Saunders in the Hollywood Citizen-News recorded that "Cadman's Dark Dancers brought him an ovation at its conclusion. The work made skillful use of development from a single theme, ingeniously treated to simulate folk-song characteristics. It was distinctly Negroid in effect both in the midsection and the syncopation of the opening and closing sections."

HARRINGTON VAN HOESEN

Harrington van Hoesen, American baritone and artist-pupil of Frank La Forge, was soloist with the New York Orchestra, Nikolai Sokoloff conducting, at Weston, Conn., on July 18. He sang two Wagner excerpts, the Evening Star from Tannhäuser and Wotan's Abschied from Die Walküre. The Norwalk Sentinel wrote: "Both are difficult compositions for voice but they were handled with telling effect by Mr. van Hoesen."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Rosemary Albert
Alszlo Aliga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Mrs. William B. Beach
Virginia Bernucci
Mary Biffan
Hans Blechschmidt
Edward Boatner
Emma Boehm-Oller
Zara Bouson
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
Florence Chambers
Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
George De Sel
Solita De Solis
Byron S. Dickson
Beatrice Elliott
Frank G. Ernst
Maestro-Geremia Fabrizi
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Pierre Harrower
Jean Heimel
Russell Blake Howe
Victor H. Kasper
Alberta Lauer
Mrs. E. P. Leary
Ediani Leori
Joseph Lewin
Marguerite Lichti
Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mandelsohn
Helen C. Moher
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
Arnold Powell
Forest Redfield
H. E. Reynolds
S. N. Rosenthal
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
Prof. A. H. Trouk
Marie Woodman Tufts
Fernando Villa
Harold Von Oppenheim
Elemer Von Pichler
Pauline Watson
Colton White
Mrs. Stacey Williams
Roland B. Woodin

OPPORTUNITIES

OPPORTUNITY—Wanted: a young, talented lady to act as secretary in return for vocal lessons, room and meals. Expert typist. Stanley Studio, 44 West 77th St., New York. TRafalgar 7-1359.

GEIGER-SHANKMAN

Concert and Radio Pianists
Lauded by Press and Public
WMCA and WHOM
Address
WMCA Broadcasting Studio
1697 Broadway, New York
Tel. COlumbus 5-5661

NICOLAS GARAGUSI SOLO VIOLINIST
RADIO STATION WINS
Address 114 E. 58th St., N. Y. C.

RICHARD McCLANAHAN
PIANIST—TEACHER—LECTURER
Representative TOBIAS MATTHAY
706 Steinway Hall, New York City

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

VIRGIL FOX Concert Organist
Westminster, Maryland

JEANNE DUSSEAU SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
FALL TERM begins September 18th
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

COMMUNITY CENTER CONSERVATORY OF MUSIC
ARIEL RUBSTEIN, Director
270 W. 89th St., New York City
SChuyler 4-1400
Violin, Mishel Piastro; Piano, Ariel Rubstein; Voice, Adamo Gregoretti; Dance, Mikail Mordkin.

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
FALL TERM OPENS SEPT. 19
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees
Carl J. Waterman, Dean

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, *Director*
ORGANISTS TRAINED AS EXPERT CHOIR MASTERS
Write for Catalogue 51 Fifth Avenue, New York

GEORGE F. BRIEGEL, Inc.
Band and Orchestra Music Specialists
Send for Bulletins
1674 Broadway, New York

Buy From Your Local Music Dealer

The World's Greatest Musical Weekly
The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $6.50 Foreign, $6.25

FRANTZ PROSCHOWSKI'S 1933 SUMMER CLASS
which assembled in his New York studios from July 10 to August 18. (Photo by American Photo Service, Inc.)

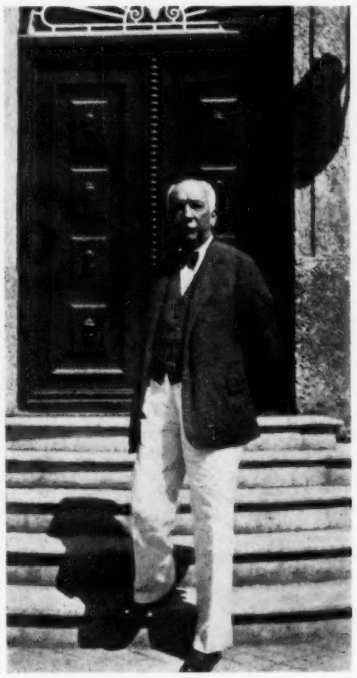
FRANCES HALL
gave a lecture on Technic before the Piano Teachers Association of Erie, Pa., July 31.

PERRY AVERILL
singing teacher, photographed when he was visiting friends on Long Island, N. Y.

ON A HOLIDAY IN SALZBURG
Left to right, Henry Rusch, conductor of the William Bird Chorus of New York; Victor Prahl, baritone, of Paris; and Stewart Davis, tenor, of New York.

MR. and MRS. JOHN CORIGLIANO
on a brief holiday at Spring Valley, N. Y.

THE HILGER TRIO
reading the Musical Courier in front of their home at Freehold, N. J. Left to right: Elsa, Greta and Maria.



RICHARD STRAUSS
conducted Fidelio as the opening event of the Salzburg Festival. He is seen leaving the Mozarteum. (Photo by Setzer, Vienna.)

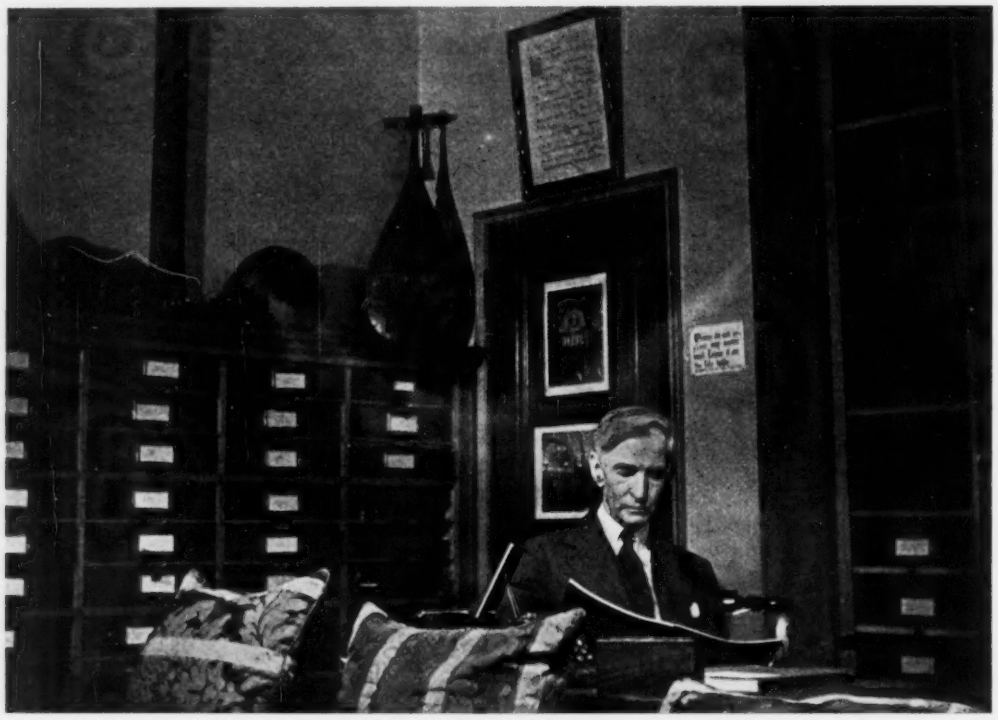
MAX REINHARDT
at his desk in his study. (Photo by Setzer, Vienna.)

MRS. L. A. TORRENS,
teacher of voice of New York, is as usual conducting classes in Chicago this summer.

(See Inside Front Cover for Additional News Pictures)

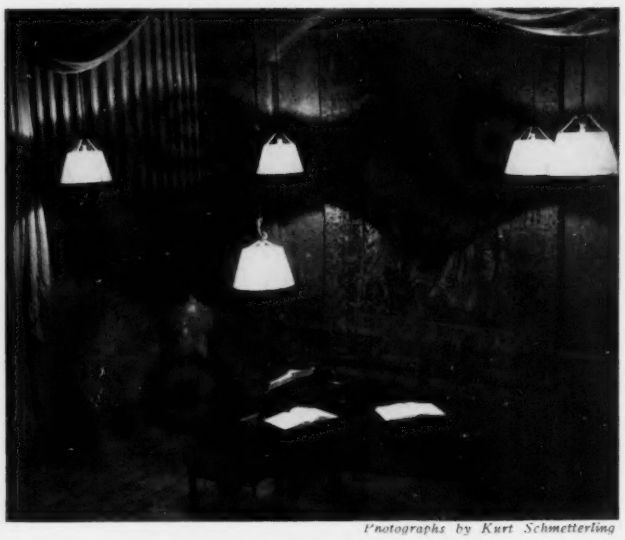
MUSICAL COURIER
Weekly Review of the World's Music

THE DAVID MANNES MUSIC SCHOOL



David Mannes, co-director with Clara Damrosch Mannes, in the Library of the School

Entrance to The David Mannes Music School, New York



Photographs by Kurt Schmetterling

The Stage of the Recital Hall